

COVER ILLUSTRATION
• WATER COLOR PAINTING
BY PACO AMICHETTI
COLLEGE OF EDUCATION
UNIVERSITY OF COSTA RICA

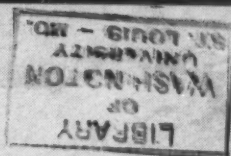
MARCH 1943

DESIGN

35c

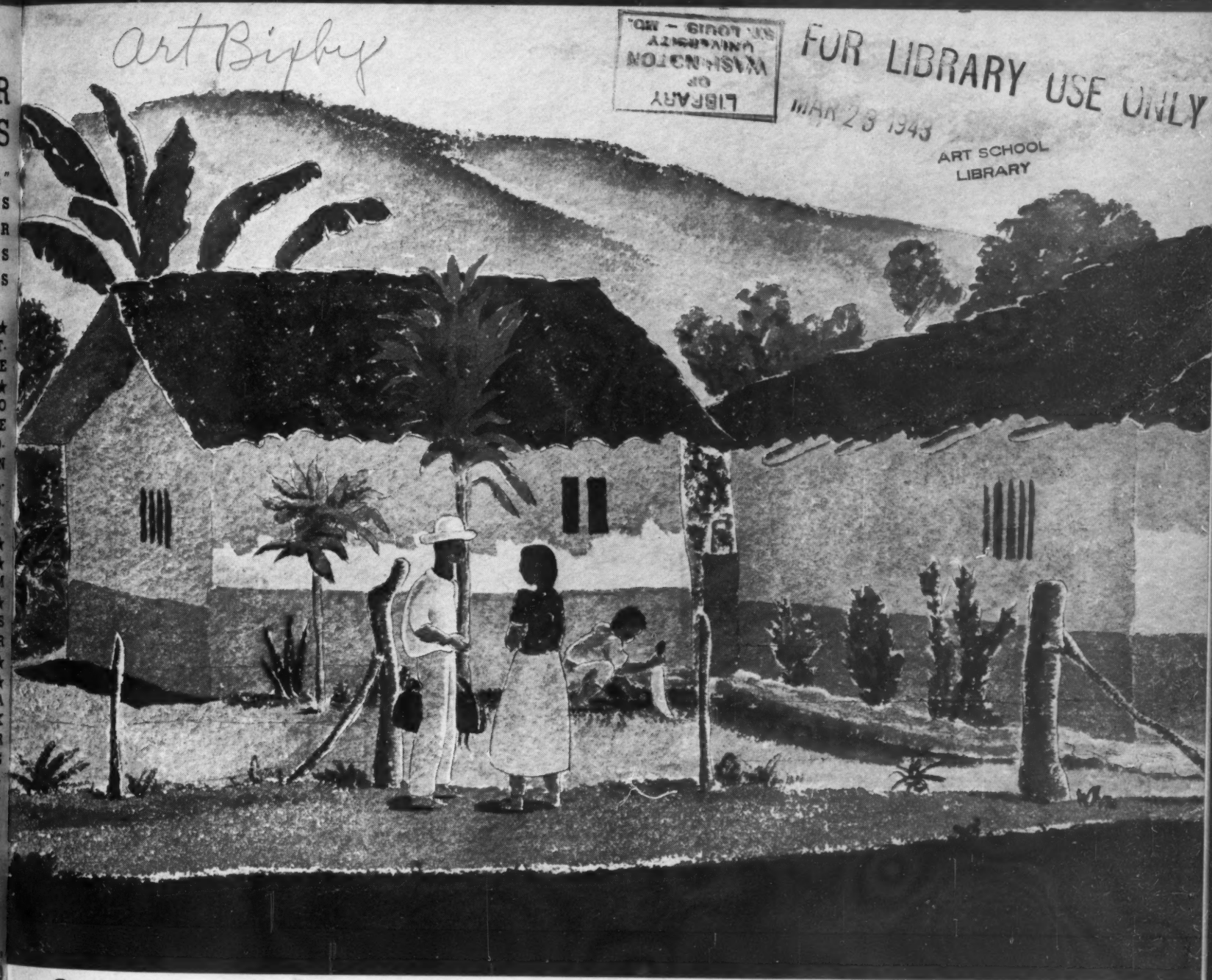
VOL. 44 NO. 7

Art Bipby



FOR LIBRARY USE ONLY

ART SCHOOL
LIBRARY



A FAVORITE WITH ART TEACHERS FROM COAST TO COAST

Create Something

By FELIX PAYANT

A HANDBOOK THAT WILL
PROVIDE HELP FOR THE
ART TEACHER, THE STU-
DENT AND THE AMATEUR.



A COMPACT REFERENCE
BOOK • UNDERSTANDABLE
• OVER 200 ILLUSTRATIONS
168 PAGES 6"x9" • BEAU-
TIFULLY PRINTED • PRAC-
TICAL • MEETS YOUR
MOST URGENT NEEDS.



The two hundred illustrations have been chosen with care to give reality and clarity to the various sections of the text, and include many pictures of pupils and artists at work with various materials and mediums. Based on the idea that we are never as happy as when we are creating something, this book will answer many needs for amateurs, teachers and students in every field of art. Order yours now.



In **Create Something** the author presents materials on the creative arts in such a manner as to make it understandable to the beginner without sacrificing its value to the advanced student or teacher who requires a compact reference book. A new world is opened to the amateur who is seeking new constructive forms of recreation as well as education. It is the author's belief that experiment rather than following traditional lines of procedure is vital. Satisfaction and pleasure along with sound value may be found in this book.

Paper Binding

\$2.00

Cloth Binding

\$2.50

DESIGN PUBLISHING COMPANY, COLUMBUS, OHIO

FELIX PAYANT
EDITOR

Contributing Editors

Helen Durney
Clifton Gayne, Jr.
Robert Iglehart
Vernon Clark

Advisory Editors

Dr. Ray Faulkner, Head
of Art Dept., Teachers
College, Columbia Univ.

Alfred Howell, Director
of Art, Public Schools,
Cleveland, Ohio

Alfred E. Pelikan, Di-
rector of Milwaukee Art
Institute, Milwaukee

R. Guy Cowan, Design
Consultant, Onondaga
Pottery, Syracuse, N. Y.

Elizabeth Gilmartin,
Director of Art, Public
Schools, Toledo, Ohio.

Marion E. Miller,
Director of Art, Public
Schools, Denver, Colo.

Clara P. Reynolds, Dir.
of Art, Public Schools,
Seattle, Washington

Edna Patzig, Assoc. Pro-
fessor, Department of
Art Ed., University of Ia.

Dr. Jane Betsey Welling,
Prof. College of Ed.,
Wayne Univ., Detroit.

Wanda L. Wheeler,
Supervisor of Art Edu-
cation, City Schools,
Knoxville, Tennessee

Clara MacGowan, Assoc.
Prof. of Art, Northwest-
ern Univ., Evanston, Ill.

In presenting this number in which the dominant note is the art of our Latin-American neighbors it is our purpose to bring our readers a suggestion of the high cultural levels attained by those people so near, yet so little known by most of us in the United States. There is much to learn from them if we are sincere in believing that art is important in our way of living. Furthermore, by mutual understanding, we can best present a united front against Nazi forces.

DESIGN

VOL. 44

MARCH, 1943

No. 7

TABLE OF CONTENTS

COVER ILLUSTRATION

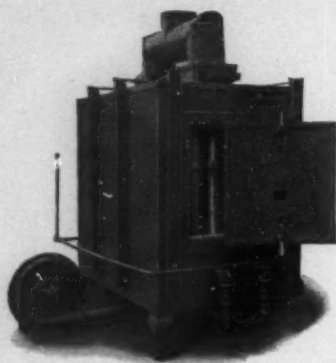
Water Color painting by Paco Amighetti, College of Education, University of Costa Rica

EDITOR'S PAGE	Page 3
TARASCAN CERAMICS IN OLD MEXICO	Page 4
By Carl Benton Compton	
ART FOR HEMISPHERE SOLIDARITY	Page 7
BRAZIL BUILDS	Page 10
By Philip L. Goodwin	
ART OF LATIN-AMERICA	Page 12
By Clifton Gayne, Jr.	
A PAN-AMERICAN FIESTA IN DETROIT	Page 14
By Jane Betsey Welling	
JESUS GUERRERO GALVAN	Page 16
By MacKinley Helm	
MODERN MEXICAN PAINTING	Page 17
By Jesus Guerrero Galvin	
LATIN-AMERICAN LIFE IN STAGE SET AND MURAL	Page 18
By Jessie Todd	
ART SERVES THE WAR FRONT	Page 19
By Miss Amy M. Henschel and Katherine McKee	
LATIN-AMERICAN ART IN U. S. A.	Page 20
By Russell Vernon Hunter	
INTER-AMERICAN FILMS FOR EDUCATIONAL USE	Page 22
NEW BOOKS FOR YOU	Page 25
ART FOR VICTORY	Page 26
By Lester Kohs	

Published monthly except July and August by Design Publishing Company, 243 N. High St., Columbus, Ohio. Felix Payant, President; Steve Mavis, Vice President; J. Paul McNamara, Secretary and Treasurer. Yearly subscription: United States \$3.00; Canada, \$4.00; Foreign, \$4.50; Single copy, 35c. Copyright, 1942, by Design Publishing Company. Entered second class matter September 16, 1933, at the Postoffice at Columbus, Ohio, under act of March 3, 1879.

If DESIGN is not received within one month after publishing date, notify us promptly, otherwise we cannot be held responsible. The Postoffice does not forward magazines, and when changing an address send in the old address as well as new and allow one month for the first copy to reach you. Manuscripts should be typewritten. Each piece of illustrative material should bear the name and address of sender and be accompanied by return postage. They will be handled with care, but we assume no responsibility for their safety.

Your KERAMIC KILN must *outlast* the "JAPANAZIS"!



Regardless of how long
the war lasts your Ker-
amic Kiln will have to
"keep firing" for the
duration.

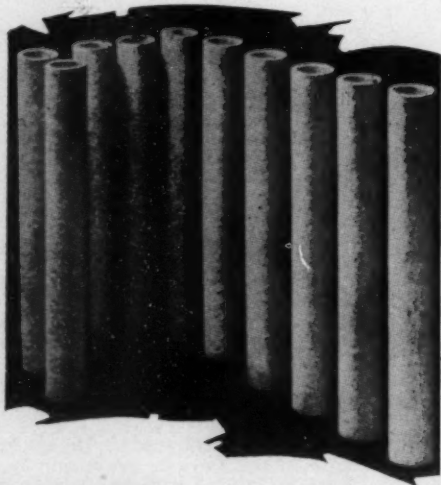
Thank your lucky stars if you own a Ceramic Kiln. But even this rugged and dependable kiln can wear out or parts fail. Check over your equipment now; see if repairs should be made.

Patch up all leaks. Replace warped tubes. Install new tiles in floor, combustion chamber, and muffle lining whenever distortion or other form of wear effects the perfect operation of your kiln.

IMMEDIATELY AVAILABLE:

Hi-K Tubes * Clay Shelves * Shelf Supports * Fire Box
and Muffle Tiles * Latite * Hi Fire Bond

HI-K TUBES . . .
bring you greatly
stepped-up thermal
conductivity. Thin-
ner walls, yet they
outlast ordinary fire
clay tubes two-to-
one. They cut fir-
ing time (fuel con-
sumption) 20%.



LET US HELP ON ANY KILN
MAINTENANCE PROBLEM!

The DENVER FIRE CLAY
Company
EL PASO, TEXAS
NEW YORK, N. Y.  SALT LAKE
CITY, UTAH
DENVER, COLO., U. S. A.

What Do You Think About It?

By CATHERINE CROSSMAN
Winona State Teachers College
Winona, Minnesota

● "Will you write me a recommendation?" And you, the teacher, are asked this question at twenty minute intervals.

"I'd like you to help me string a loom so that I can weave eight cellophane mats before you go." This request comes from a lady who saw attractive things down town and decided that her tax money should bring individual benefits to her.

"You're supposed to be in Room 00 for an annual picture."

"You're going to do such interesting work."

And so the "over time" school hours begin—after you have heled classes for four different courses in addition to special war work. This will not be much longer, for in a day or so you will be leaving Teachers College to do war work.

You have heard informed speakers talk on winning the peace, establishing better relations between the Americas and the Orient, and without end, you have been lectured as to your part in the war effort. You have read in the professional magazines lengthy and dull defenses for this, that and the other phase of education. Art has a big stake here. Your former students write that their students, in turn, are tired of making endless posters and doing craft work for camps.

Against this confusion you know that miracles in production and industrial development are taking place. New experiences are reorganizing the whole social fabric. The Government can give a nine months college course in four months. Is the Atlantic Charter another Kellogg Peace Pact?

For me, the analysis of this is not to be found in college halls. I am leaving my position for a new front line in a factory. I intend to teach after the war with a real understanding of art as way of life.

What do you think about it?

American Industry At War

● Drawings and watercolors of scenes in war production plants and in great navy yards and drydocks, by Lili Rethi, will be included in the exhibition, "American Industry at War," that opens to the public at the Metropolitan Museum of Art on Friday, March 5, and to the press and by invitation on Thursday, March 4. The exhibition will run through the sixth of April.

The balcony showing will also include drawings of war factories and of dramatic views of immense power dams by Hugh Ferriss, architect. James Sessions is to be represented by watercolors of battle scenes of the Pacific, China, the Russian front, done from imagination.

Altogether about seventy pictures will be shown. About forty are by Miss Rethi and Mr. Ferriss and Mr. Sessions are to be represented by some fifteen works each. The pictures have been loaned for the exhibition by industrial corporations, individuals, and the Architectural League.

The Editor's Page



- These are trying times for all Americans. A war must be won. Our own way of living must be preserved. That is costing an inconceivably large sum. It is the individual responsibility of each of us to keep all cylinders working; to be aware; to grow up to our jobs. The art minded group which has had for its major interest the development of the arts as a part of our American life must take an over-all view of the entire picture. Co-operation never was more important. Many artists and teachers have been called to the colors, others are serving in the war effort away from their peacetime jobs. Their attitudes can never remain the same when they return after the war. They will demand a readjustment of values and emphasis.
- What is going on in the minds and lives of those who remain on the job is a subject of great importance. If these persons are not seeking answers to the many burning questions facing American education, the major factor in the projection of culture, something is wrong. The past ten years have seen tremendous growth in our changing art education. But there are still too many schools where the ideals and mannerisms of the Victorian age are still the pattern of the day.
- We have learned to give lip service, at least, to the basic truth that art is co-existent with life and in many schools effort is made to bring about some kind of relationship between the studio practice and life now in America. This has taken the form of units of study, a practice that has been found a valuable move in the right direction. The activity plan in some cases results in creative thinking and a type of art practice that has meaning to the students. The old fashioned dictated lessons which meant nothing but busy work to the pupils and little more to the teacher are gradually disappearing.
- Teaching art from the teachers note book is dying out as the stress of reality presses on in the teacher. Art lessons which have no greater significance to the pupils than a strange abstract principle evidently well thought of by the teacher. When I say these weaknesses are growing less I do not mean that they have disappeared. Far from it, teachers completely crystallized to the forms and practices of the past are still holding on; still using patterns for tracing and copying pictures; still cribbing motifs from sources good and bad. Much meaningless busy work is still prevalent and should promptly be discarded from general practice.
- There is far too much to be done in the building, preserving, promoting the valuable qualities inherited by Americans. Why not study actual needs of the individual for suitable development of emotional stability through proper graphic expression? What a tip we can get from occupational therapists. What about a study of the community resources of all kinds of material—historical, social, industrial—as points of contact in art? What about the art inheritance of America from its colonial forebears for richness and variety?
- Why must we constantly go in search of "new ideas" to assign to art classes. Cleverness, novelty, technical trickery all mean little or nothing as compared to a rich wholesome healthy art which grows from the very soil we tread on; the very community we live in; the family we were raised in. When all of those who remain on the home front to assume the responsibility of teaching art, realize the difference between the meaningless and the pseudo, casting it aside for healthy art that grows out of the lives, the times, the problems of this generation we can expect still greater growth in the right direction. This coupled with the breadth of understanding of what world democracy means on the part of those who return from the war we can expect a type of art and art education vastly different than that commonly seen today.

Felix Payant

By CARL BENTON COMPTON

Head, Dept. of Art, Southwestern University, Georgetown, Texas; Editor, The Texas Art Teacher

Deep in the heart of Mexico lies the ancient, and present, home of the Tarascan Indians, called in their own language the Purépeche. This tribe, whose arts and traditions reach back into history and legend beyond the first millennium of our era, is one of the three most important of the ancient peoples of Mexico, the other two being, of course, the Toltec-Aztec and the Maya. In contrast to the savage, almost sadistic culture of these two great nations, however, the culture of the Purépeche was one of gentleness, of humor, and of human understanding. This people, whose men were stalwart and whose women were and are the most comely in Mexico with the possible exception of the stately Tehuanas of the South, were chiefly a pastoral people whose cities were small and whose political organization was relatively simple. The Purépeche, being somewhat isolated geographically and possessing territories suitable only for agricultural pursuits, retained to some degree the original arts and crafts even after the Conquest. While it is true that the coming of the Conquistadores occasioned many changes in the way of life of the people and while it is also true that these same conquerors brought many new art and craft forms with them, still a few of the indigenous arts and crafts did and do survive. We see certain design forms used by the prehistoric and pre-conquest Purépeche used even today by the descendants of these people in the decoration of pottery, chests, interiors, and the like.

The major art forms of the Purépeche have been lost to the modern Tarascan and we see examples of them only in the provincial museums, the best of which are located in Morelia and in Patzcuaro, or in private collections such as those of Rivera, O'Gorman, and Covarrubias. The records of the Purépeche have been lost too, for the most part, so that we can only guess as to the reasons for the creation of these major works of sculpture which we encounter. It might be remarked, however, that in quality these works in stone and ceramic compare very favorably with the best works of the Toltec-Aztecs and the Maya. Many people such as Diego Rivera, O'Gorman, and Covarrubias, Juan O'Gorman, and your author believe the Purépeche works to be, by and large, more esthetically attractive than the work of the two other pre-conquest nations.

It is assumed that many of the scul-



Purépeche Ceramic Figurine. Hollow. About 18 inches long. Glazed. (Col. J. O'Gorman.)

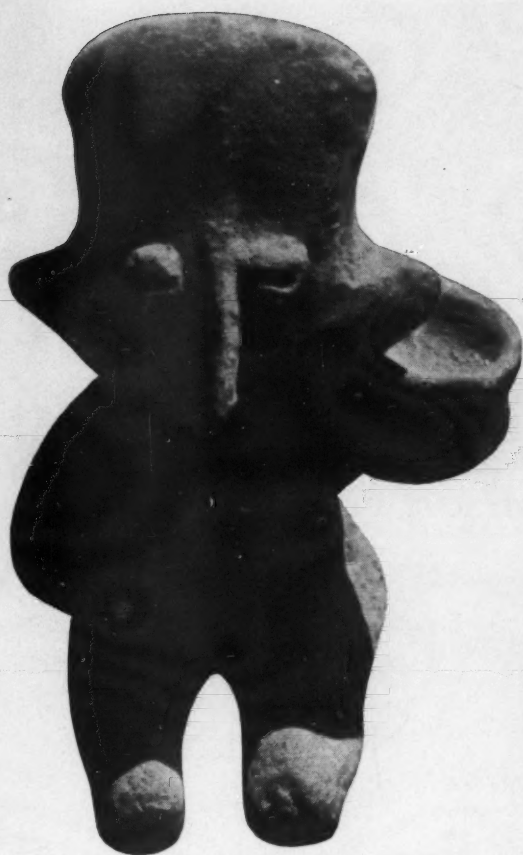
TARASCAN CERAMICS

tured and ceramic figurines were religious in implication. Ancient graveyards have yielded quantities of small ceramic figurines and also a quantity of stone pieces which are assumed to have had some religious or magical significance. Many of the smaller of these figurines were obviously intended to be worn on the person as necklaces as we find holes in them for stringing on cords; moreover, on some of the larger pieces we see these smaller ones being worn in this manner as pectorals. These charming little objects, represent both the male figure as well as the female. All of them possess a warm human quality as well as a droll humor. And, in this latter connection, could one imagine anything more droll and lovable than the plump little dog whose sleek outlines and fat little sides invite the caressing hand? All of these ceramic pieces are made from a red local clay and are fired; the smaller figures and the more sculptural pieces are unglazed, while the large hollow pieces are usually glazed and were evidently used as receptacles for liquids either in the home or in religious cere-

monies.

All of this, however, though of interest to the historian and the archaeologist, has but small value for the student of decorative design. Outside of their form which is certainly beautifully designed these ceramic figurines usually carry little of decorative design; we must turn to the ceramic bowls, plates, and other receptacles if we are to see the design forms used by the Purépeche and, to a degree, by their present day descendants.

The decorative design of the Purépeche was rather severe, consisting in the main of completely abstract forms combined in abstract patterns very much like those of the Aztecs. The chief difference lies in the fact that the Purépeche craftsman used a freer brush which produced a somewhat irregular and free quality whereas the Aztec work was almost geometrical in its severity. Rarely in the ancient work do we find the human figure or those of animals, birds, and plants used, though in the modern Tarascan works these are quite common motifs. We find color used in the rather amusing landscape com-



Purepeche Red Clay Figurine. Pre-Conquest about 14 inches high. Col. Juan O'Gorman.



Purepeche Stone Carving. Pre-Conquest. Col. Juan O'Gorman.

IN OLD MEXICO

position which is done in glazes painted on the red-brown plate. The drawings are done in a black glaze on a white slip base. Some queer animals are done in black glaze on the base of red-brown in one instance and white slip in the other. The queer animals seem to date from pre-conquest days as we find them in rare cases in the old Purépeche works. The animals are the highest expression of the Tarascan imagination and humor for they are certainly like nothing "ever seen on land or sea." However, outside of ancient Assyrian drawings, carvings and ceramics and some modern Persian ones, one would look far before finding anything to equal these little Tarascan animal drawings in humor, variety, and number. And these drawings are not traditional in the sense of being stereotyped; I have never seen any two of them exactly alike and very few which even remotely resembled one another. They are not confined to ceramics either, as they are found on the "esmaltes" or lacquer-works made in the region of Uruapan both today and in pre-conquest days. But these lacquer works

are a story in themselves and we will not discuss them here.

However common though these forms derived directly from nature may be in modern Tarascan decoration, they by no means completely monopolize the field of decorative design in ceramic pieces. The more geometrical forms of the earlier Purépeche find their place also, and it is not unusual to find decoration composed entirely of straight lines in various combinations. Moreover, the modern Tarascans use glazes alone as decoration as well as combining overglazes with slip designs and with the regular painted decorations. One of the most common of the overglaze decorations as well as one of the most attractive is a brilliant green overglaze superimposed on a white slip decorated red pottery. The combination of the green overglaze and the red of the pottery naturally gives a black design while the portion of the transparent green glaze which covers the white slip is a most attractive emerald color.

A number of bowls which are somewhat unusual in modern Tarascan cer-

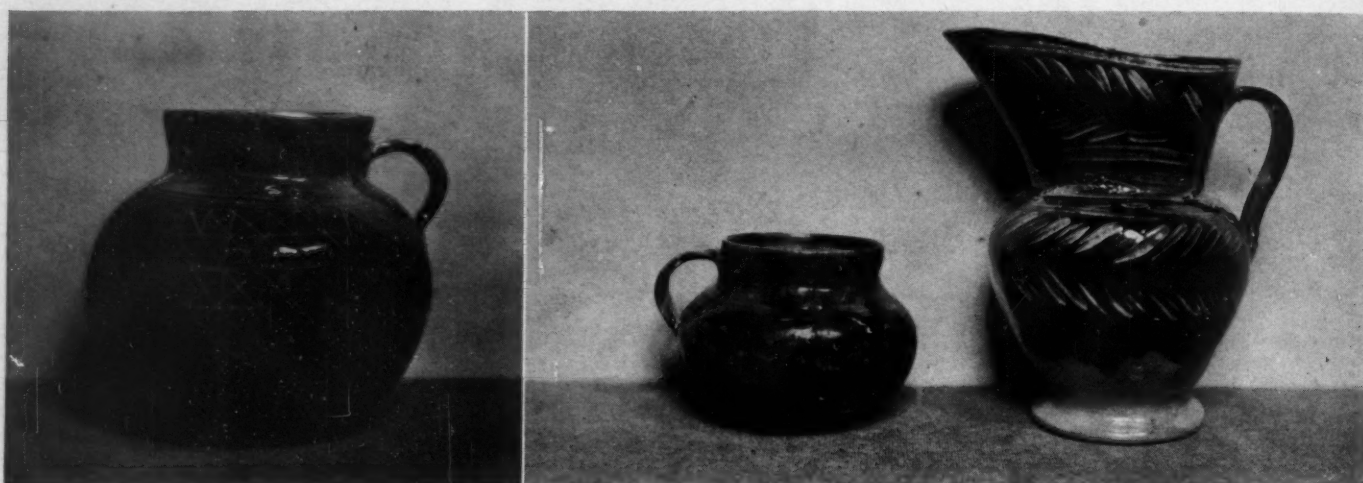
amics, are made by only one family in the town of Tsintsuntsan, the ancient capital city of the Purépeche. These bowls are of the basic red clay but they are entirely covered with a white slip and, after firing, are decorated with painted designs in a black glaze. After this, the whole bowl is glazed and fired, making a very attractive finished product which, like all of the Tarascan ware, has the added virtue of being impervious to ordinary heats and may be used as cooking vessels.

The shapes of contemporary Tarascan ceramic ware are interesting also, though the number and variety of shapes are somewhat limited. What variants occur are usually local or accidental, the Tarascan potter not being overly inclined to esthetic experiment. However, we do find nice shapes of a traditional type. A somewhat Persian pitcher and the rather squat pitcher are traditional types and both are glazed with the emerald green glaze. The smaller pitcher shape is the one used as a drinking cup though it is not well adapted for this purpose; the modern Tarascans have no cups, the shallow bowl being the nearest thing to the cup shape and these are never used for drinking purposes. Plates are also traditional in form, having a cupped edge somewhat like those plates given to babies. This design is completely functional, however, as the main portion of the diet of the modern Tarascan is beans which are eaten rather "soupy." Jugs are both of a common type and are used for a variety of purposes. Of course there are a few other traditional types of everyday pottery but those shown here are about the only types of ware which carry much decoration or whose forms are distinguished in design.

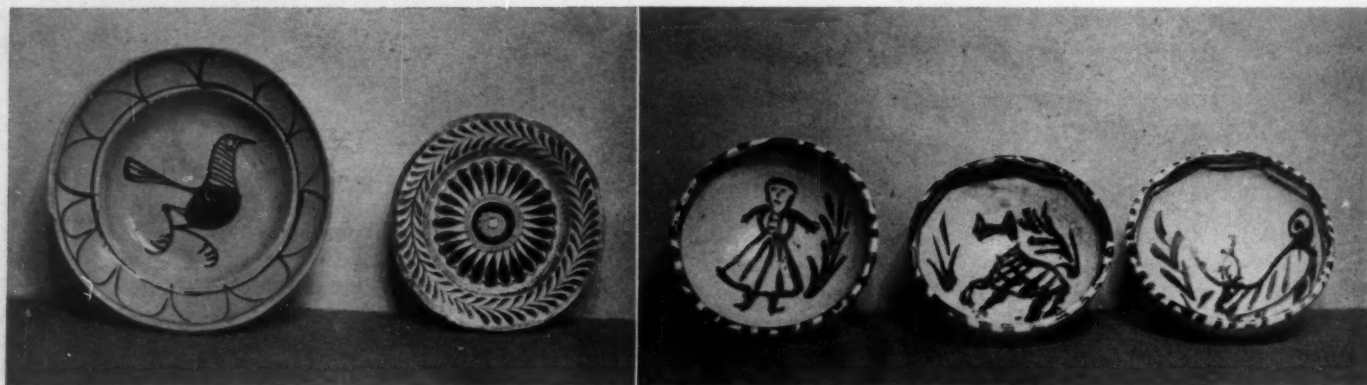
The ceramics of the modern Tarascan are almost without exception anonymous; the Indians make these things for their own use and for sale to the other Indians in the small-town markets. These Indians are not, however, unconscious of the esthetic qualities of their works and the plates, as a rule, have a couple of small holes in them by which they may be hung on the wall as decoration. Too, the finer of the works are higher priced in the markets, commanding prices which place them in the luxury class so far as the ordinary poen is concerned. For example, one jug or pot was offered for sale by a sidewalk merchant in Patzcuaro for one peso twenty five centavos, or a dollar and a quarter so far as the native is concerned, and no amount of haggling would bring the price below a peso. When one considers that an Indian will work hard all day in most of Mexico for from fifty centavos to



THE POTTERY OF THE MODERN TARASCAN IS ALMOST WITHOUT EXCEPTION ANONYMOUS.



THE INDIANS MAKE THESE PIECES FOR THEIR OWN USE OR FOR SALE TO OTHER INDIANS.



ninety centavos, this was a tremendous price for a clay pot. Yet, three of them were sold for a peso each to natives who were obviously of the poorer laboring class. Once bought, these ceramic pieces are used daily but great care is taken of them and they often last for many years, taking on a lovely patina and a deeper and a richer color.

The glories of the ancient days of Mexico are long since dead; the modern Tarascan or Aztec or Maya is but a poor and tenuous shadow of the mighty warriors and artists of the golden age of pre-conquest culture. But there is in

Mexico today a great resurgence of interest in the popular arts and indigenous cultures. Such modern artists as Orozco, Rivera, O'Gorman, and Sequieros have interpreted the hopes and aspirations and the indigenous designs of the common Indian. The Tarascan race has produced one important modern painter—Maria Izquierdo, who is a full-blood Tarascan Indian. Archaeologists and writers have become interested in pre-conquest life and are working to discover more of the life that was in the old and pagan days. Only this summer what is believed to have been

the ancient capital city of the Aztec-Toltec culture was discovered some few miles northwest of what is now Mexico City. The advance of Mexican art in the last few years has startled and delighted the art world and it may be that this advance, great as it was, will pale before the glories of the art to come in this hemisphere if the indigenous designs and cultures ever exert their full force on the art of tomorrow. Meanwhile, art of a more modest sort is being produced in the peaceful valleys of the still-mysterious land of the Indians of Central America.

ART FOR HEMISPHERE SOLIDARITY

Pan Americanism and the Importance of Cultural Exchange in War Time

Every week from October through January the Chicago Public Schools launched a series of broadcasts on Art Goes to War. For the benefit of our readers we are publishing these excerpts and illustrations through the courtesy of George Jennings, acting director of the Radio Council of Chicago. The research and Handbook are by Elizabeth E. Marshall.

Elizabeth Wells Robertson is director of art.

LET THE ARTIST SPEAK!

● The essential qualities of true Pan Americanism are the same as those which constitute a good neighbor—namely, mutual understanding, and through such understanding a sympathetic appreciation of the other's point of view.

Familiarity is one of the chief requisites for such understanding, and ART is an ideal means of establishing such familiarity—for ART is universal and can break the barriers of tongues. Because art is so closely tied up with everyday living, we may consider the artistic creations of a country as authentic exponents of that country's psychology and temperament.

True art expressions are those which bear the impress of race—the rich tang of the soil of those who create them. Most valid, then, are those art expressions that are closely bound to the lives of the people. Today's Latin American artists are producing such an art—honest, straightforward renderings that bind people unto people with bonds of heart and mind more powerful than any trade relations. We need just such artist-interpreters as these—we need them to acquaint us with the history, the modes of life, the customs and feelings of the people themselves, and all the romance and pageantry that is theirs. These things are being done by the artists of the Americas, who, in interpreting their homelands to us, are serving as ambassadors of cultural understanding and goodwill. Through sincere expressions as these, artists serve as diplomats as well as historians, offering their artistic creations as a bridge of international friendship.

BEFORE THE BROADCAST

1. Help our students to know and like our Latin American neighbors; explain that a friendly, cooperative Latin America is vital to a successful war.

2. Name the 21 countries of the Pan American Union, locating these on a map. Bring out the fact that we are AMERICANS ALL, with many interests in common.

3. Explain that the term "Latin America" covers 20 separate and sovereign republics with a population of 122

millions; that each of these has its peculiar prides, traditions and ambitions; that each has its own problems; that the Latin Americans are of many races, live in a variety of geographic settings, and produce almost every variety of economic goods.

4. Study natural resources—their occurrence, abundance, depletion, replacement and use. Consider our dependence upon the Latin American nations for supplying these resources to meet our emergency needs.

5. List the economic gifts of Latin America to the world: coffee, rubber, quinine, tagua (vegetable ivory nut), quebracho, yerba mate, etc. Locate these raw material sources on maps.

6. Assign for individual reports such topics as "The Guayule or Desert Rubber" (a native Mexican shrub being considered as a source of rubber supply).

7. Compare and contrast the U. S. with other American nations as to history, customs, industries, products, cultural aspects, etc. (Maps, motion picture films, slides, art exhibits and other aids will add to the effectiveness of such reviews.)

AFTER THE BROADCAST

A. Discussion and General Activities

1. Show how the action of the Latin American countries which have joined the allied forces serves as a challenge to other non-belligerent Latin American republics which, while hesitating to declare war, have cooperated extensively to curb fascist activities in their territory and strengthen hemisphere defense.

2. Point out how Brazil in particular has aroused Nazi wrath because of its leading role at the Rio de Janeiro Conference and the stern measures subsequently taken against all Nazi nationals and properties. Review the high spots of the Rio meeting, and Brazil's declaration of war—August 22, 1942.

3. Emphasize that Latin America is anti-Fascist; that these people, like all people, want to live under a system of liberty, of progress and justice. Love of liberty and peace is the core of the civilization of the Americas.

4. Assign special student committees to review high-spots of inter-American conferences and meetings in strategic capitals: Washington, Mexico City, Bogota, Rio de Janeiro, Montevideo, Buenos Aires, etc. Locate these on a map.

5. Explain the role of cultural exchange in war time. Note that the allied countries have not diminished but have intensified cultural activities as a basis for relations during and after the conflict.

6. Stress the importance of cultural exchange as a primary contributor toward solidarity. Show that it would be detrimental to lose sight of the cultural factor under pressure of war; that cultural relations provide basic understanding and community of interest and effort essential



A PAN AMERICAN COVER DESIGN

To build good will between the United States and Mexico, this special issue of the Mexican magazine, HOY (Spanish for "Today"), was published in English for circulation in the United States. Uncle Sam is portrayed as escort of a Mexican senorita. Magazine covers and newspaper illustrations are important phases of art in times of war. Courtesy HOY, Mexico City, D. F.

to continuing effective cooperation among the American nations.

7. Arrange for student reports on various official Pan American organizations which are devoted to the promotion of friendship and commerce among the 21 American republics: The Pan American Union (Washington), Pan American Council (Chicago), Office of the Coordinator of Inter-American Affairs (Washington), Pan American Good Neighbor Forum (Chicago), and others.

8. Suggest collecting of Latin American stamps, travel pictures, museum catalogue reproductions of Latin American arts and crafts, etc. for hobby collections.

9. Organize exchange correspondence with young people in Latin American countries.

10. Get acquainted with Latin American folk music, dances, etc. Learn about Latin American heroes and holidays. Incorporate their learning in a "fiesta," carnival, or Pan American assembly.

B. Appreciation and Evaluation

1. Refer to last semester's LET THE ARTIST SPEAK! Handbook of the Pan American Series for an interesting review of outstanding Latin American arts and crafts

2. Exhibit last semester's visual aids representative of the many exchange exhibitions now touring North America. These might be evaluated for art principles.

3. Study the magazine cover included in the Handbook as today's visual aid. What makes this a successful cover design?

4. Note the present-day trend to "borrow" color combinations and design motifs from Pan American sources.

5. Arrange an informal exhibition of Latin American arts and crafts examples brought in by students from outside sources. These may later be used to inspire creative expression.

6. Reveal how popular the subject of Pan American accord is with cartoonists of both Americas. Suggest student scrap book collections of reproductions of Latin American arts and crafts.

7. Point out that there is a decided New World spirit in North and South American art, and a decided turning away from subservience to Europe in the art development of the Western Hemisphere.

C. Creative Expression

1. Picture the natural wealth of the Americas: rich farmlands, cows in pastures, cattle ranges, oil fields, coffee plantations, banana groves, timber and rivers, etc.

2. Create dolls, puppets, marionettes, figurines, etc. of any of the American types (clothes-pin dolls, paper mache, chenille wire, card board, clay, cloth, etc. may be used).

3. Make masks or portrait studies of North or South American types, choosing your own medium (drawing, painting modelling, etc.).

4. Plan compositions or illustrations symbolic of Hemisphere solidarity—of Latin American understanding and friendship. This may be in the form of a mural, drawing, painting, cover design for a Pan American program, etc.

5. Create designs based on Pan American inspired motifs; use these to block-print, paint, stencil, applique or otherwise decorate textiles, gift wrappings, portfolio covers, etc.

D. Trips and Tours

1. Send student representatives to the special supplementary lecture at the Field Museum tomorrow, December 10th—"Brazil, a Country of Unused Resources." Tickets of admission to this lecture are included on a page at the back of this Handbook.

2. Visit the many exhibits of Latin American arts and crafts in Halls 8 and 9 of the Field Museum.

3. Study the Field Museum and Chicago Academy of Sciences exhibits of raw materials and other materials of strategic importance in war times.

4. See the many famous Latin American documents and letters in the collections of the Chicago Historical Society.

5. Make a trip to the Mexican section of our city; to other Latin American communities.

6. View the Spanish and Portuguese arts in the Art Institute collections, as an art heritage background for the study of Latin American art. See, too, the many arts and crafts representative of many of the Latin American republics in the Institute collections.

E. Supplementary Aids

1. Supplementary Packet Materials.

Poster: The United Nations Fight for Freedom (Includes 9 Latin American Republics) (Graphics Division, OFF).

Chart: Our Freedoms and Rights (National Resources Planning Board).

Pamphlet: The Atlantic Charter and the Roll Call of Nations (Director of Public Information, Ottawa).

Booklet: Declarations of War by Belligerent Countries (Director of Public Information, Ottawa).

2. Supplementary Motion Picture Films and Stereopticon Slides.

YMCA Motion Picture Bureau, 19 S. LaSalle St., Chicago.

Sound Films: Behind the Cup; South American Cruise; Americans All; Our Neighbors Down the Road; Brazil; Colombia; Venezuela; Buenos Aires and Montevideo; Orchids; High Spots of a High Country (Guatemala); Wooden Faces of Totonicapan; The Hill Towns of Guatemala; Patagonian Playground; The Day is New (Mexico); Brazil Gets the News.

Visual Instruction Department, Chicago Public Schools:

Sound Films: Buenos Dias, Carmelita; Arts and Crafts in Mexico; Mexican Children; People of Mexico; Land of Mexico; Mexico; Chile Argentina; Brazil; Peru.

Silent Films: Argentina; Bolivia, South America; Amazonian Lowlands of Brazil; Central America; Cuba; Coffee; South America; Mexico; Peru; South America: Brazil, Rio de Janeiro; South America: Valparaiso; South America: Buenos Aires, Argentina, and Uruguay; Chile.

Slides: A Tour of South America; Brazil; Argentina; Bolivia; Chile; Peru; Ecuador; Mexico; Mexico; Mexico: Our Mexican Neighbors; Central America.

Chicago Public Library Slide Department:

Slides: Central America; Mexico; Argentina; Brazil; Bolivia; Chile; Ecuador; Peru; Venezuela.

3. Suggested Supplementary Reading (at school or community libraries):

National Geographic Magazine; How to Collect Stamps, Kimble; The Stamp Collector's Round Table, Loso; Stamps, Stiles; Young Mexico, Peck; Mexico and Central America, Franck; South America, Franck; Stories of South America, Brooks; In Mexico, Central America and Canada, Comfort; World Trade (Group F Booklets), American Education Press; South America (Group Y Booklets), American Education Press; History of Latin America, Webster-Hussey; The Americas, Atwood-Thomas; Western Hemisphere, Branom-Ganey; North America and South America, Bodley-Thurston.

4. Refer to the Chicago Radio Council Program Bulletin for Pan American radio programs.



BRAZIL

That the Brazilian Government leads all others in the Western Hemisphere in active encouragement of modern architecture is the conclusion reached by Philip L. Goodwin, who spent several months in Brazil making a survey for the exhibition **BRAZIL BUILDS**. This opened at the Museum of Modern Art recently.

PARISH CHURCH OF PILAR, Salvador, Baia, late 18th Century. With its unusual front and its delicate detail, Pilar has one of the loveliest exteriors of any church in Brazil.

By PHILIP L. GOODWIN, F. A. I. A.

●Even before the advent of the Vargas government in 1930 there were Brazilian experiments in modern architecture. From modest beginnings the movement, happening to coincide with a building boom, spread like brushfire. Almost overnight it has changed the faces of the great cities, Rio and Sao Paulo, where it has had its most enthusiastic reception.

The construction of impressive new buildings to house all government and public service departments is evidence of the realization of the Brazilian Government and its forty million citizens of the great importance of their country, third in area in the world. Rio de Janeiro has the most beautiful government building in the Western Hemisphere, the new Ministry of Education and Health. Snr. Gustavo Capanema, Minister of Education and Health, has given the most active and practical encouragement to progressive architecture. He has also recognized the important contribution well-related painting and sculpture can make to architecture. The Ministry of Education and Health boasts a gigantic mural in tile by Portinari, Brazil's leading modern painter.

Other capital cities of the world lag far behind Rio de Janeiro in architectural design. While Federal classic in Washington, Royal Academy archeology in London, Nazi classic in Munich, and neo-imperial in Moscow are still triumphant, Brazil has had the courage to break away from safe and easy conservatism. Its fearless departure from the slavery of traditionalism has put a depth charge under the antiquated routine of governmental thought and has set free the spirit of creative design. The capitals of the world that will need rebuilding after the war can look to no finer models than the modern buildings of the capital city of Brazil.

Brazil's great original contribution to modern architecture is the control of heat and glare on glass surfaces by means of external blinds. North America has blandly ignored the entire question. Faced with summer's fierce Western sun, the average office building in the United States is like a hot-house, its double-hung windows half closed and unprotected. The miserable office workers

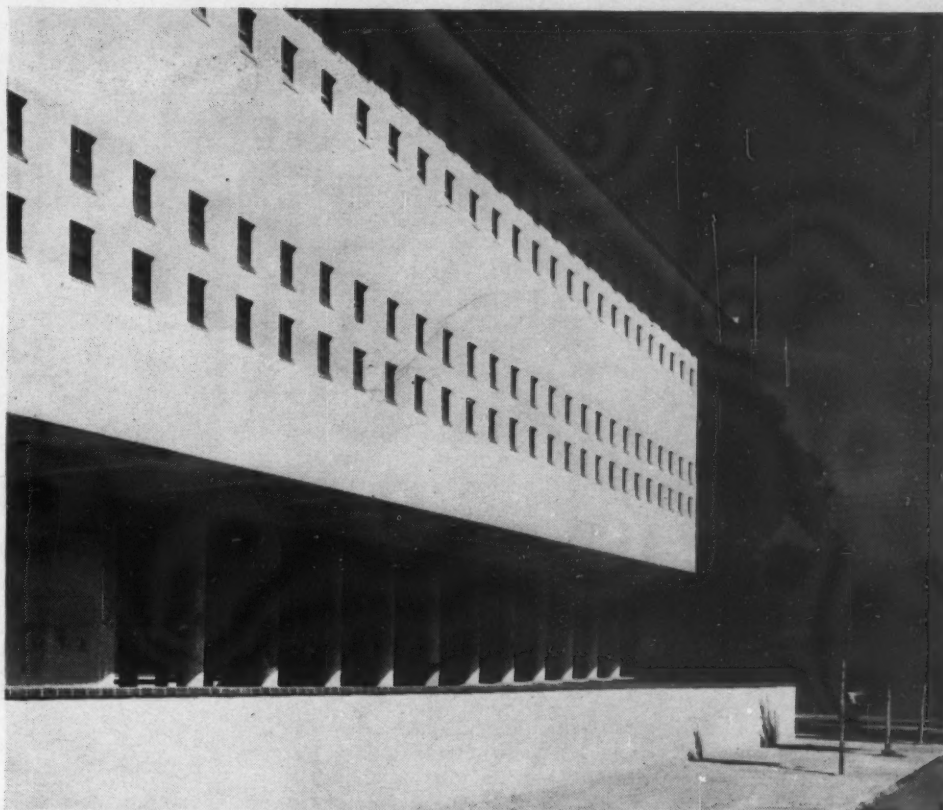
BRAZILIAN PRESS ASSOCIATION in Rio de Janeiro, designed by Marcelo and Milton Roberto, architects, 1939. An office building and club for the Brazilian Press Association which like many of the modern Brazilian buildings makes use of outside louvers to protect the rooms from excessive sun.



BUILDS

Texts and photographs by courtesy of Museum of Modern Art. The photographs were taken by G. E. Kidder Smith, who accompanied Mr. Philip L. Goodwin in Brazil.

AN ELEMENTARY SCHOOL at Niteroi. A Vitae Brazil, architect. The corridors with small square windows are on the side where the intense sun beats and the shady side is opened up to class rooms. The building is elevated from the ground so that an open air recreation area is provided.



CASA PERNAMBUCANAS in Sao Paulo. Built in 1939. Ramos de Azevedo, architect. A bizarre structure built in the form of the flag of the State of Sao Paulo. The strip windows are the stripes of the flag; the circle at the top is the seal.



either roast or hide behind airless awnings or depend on the feeble protection of venetian blinds—feeble because they do nothing to keep the sun from heating the glass. It was our curiosity to see how the Brazilians had handled this very important problem that really instigated our expedition. As early as 1933, Le Corbusier had used movable outside sunshades in his unexecuted project from Barcelona, but it was the Brazilians who first put theory into practice.

As developed by the modern architects of Brazil, these external blinds are sometimes horizontal, sometimes vertical, sometimes movable, sometimes fixed. They are called *quebra sol* in Portuguese, but the French term *brise-soleil* is more generally used.

In no case has the sunshade been more successfully integrated with the architecture than in the Ministry of Education and Health. The cool south side exposes its wall of double-hung sash without protection. On the north, however (remember that in Brazil the sun comes from the north), the floors, reduced to thin concrete slabs, are cantilevered out to about four feet in front of the window face. Similar vertical divisions, spaced four feet apart, divide the facade into a gigantic egg-crate of rectangular shapes. The upper part of each rectangle contains three horizontal louvers of asbestos in steel frames,—all three regulated by a crank inside the building. The blue-painted louvers can be turned with the movement of the sun, admitting plenty of air yet keeping out all direct sunlight and reducing the glare to the most desirable amount of reflected light. As the small blue planes are moved to various angles in different parts of the building, there is a charming variety of light and shade. A similar example of the horizontal blind is found in Correa Lima's Coastal Boat Passenger Station in Rio.

The brothers Roberto have used a very different kind of vertical blind on the A. B. I. building. The two hot sides of the building are faced with rows of diagonally fixed concrete slabs, each thirty-two inches deep and two and three-quarters inches thick, opening on a narrow continuous passage. Some of the rooms have glass on the inner side of the passage; others are left open.

ART

- OF THE PEOPLE
- BY THE PEOPLE
- AND FOR THE PEOPLE OF

LATIN-AMERICA

By CLIFTON GAYNE, JR.

● Everything Latin-American is rapidly becoming a fad in the United States. Nor are the schools exempt from this adherence to fashion. Here is an excellent opportunity to do some very good teaching. Unfortunately, however, it also provides an occasion for some extremely muddled teaching and thinking.

The teacher's first duty here as elsewhere is to get the facts straight in his own mind. Then he must plan out a course of action carefully within a definite objective in view.

No complete study on the arts of Latin America has been published. Consequently, you will have to find your own way through chapters in books, articles in current periodicals, lectures, and museum exhibits. Perhaps a few words of advice and warning will help you assimilate this material and will assist you in making worthwhile use of it in the classroom.

There is simply no such thing as "Latin-American Art" to be considered in one lump. There is an art of Peru and of Argentina and of Mexico and of Colombia and of every other single country south of us. But each locality has its own backgrounds and its own development, and these differ from country to country.

Understanding this situation, we see at once our two-fold problem. We must discover for each nation (1) the relationship between its art and the various groups who make up its people, and (2) what part art plays in the life of those people.

Since we can not discuss art in all of the countries of Latin America, even if we knew the facts, for the purposes of the elementary teacher let's look at two of them. Mexico and Costa Rica differ about as widely as is possible among nations speaking the same language.

Costa Rica, despite its dissimilar origins, has an art problem similar to our own. Since it has practically no Indians, the little nation possesses no indigenous culture on which to build. One of the most democratic countries in the world, it is composed largely of agricultural settlements of Spanish antecedents and of gentle people who live life joyously in a mild climate and against a background of beautiful scenery. Subjected to various influences, their interests are perhaps more international than national. Until recently they have turned to Europe and especially to France for cultural leadership. Of late years, however, they have looked more to the United States and to the more liberal Latin-American nations, notably Chile and Mexico. Out of this diversity it has been somewhat difficult to forge a culture which will be characteristically Costa Rican.

Leaders in art and education have been quick to encourage any signs of the emergence of such a native culture. The examples of folk art have thus far been interesting but somewhat meager in comparison with those of many other Latin American countries. One spontaneous type of graphic expression has been the painting of gay, colorful designs on the wooden-wheeled oxcarts still in common use along the rocky roads of the country-side. These designs, authentically peasant in character, undoubtedly show the influence of the rose windows of Costa Rica's many churches.

The neat little rural houses, too, have become a kind of folk-art medium. Constructed of abode with gay tiled roofs, these houses have been made more colorful by the application of bright bands of paint. Sometimes a rose-colored house will have a stripe of deeper rose at the bottom. Or perhaps the building will be painted blue with a contrasting stripe in rose. Occasionally a more imaginative farmer will decorate the lower portion of his house with a motif similar to that of his oxcart but now adapted in pattern to a new type of surface and to a rectangular space.

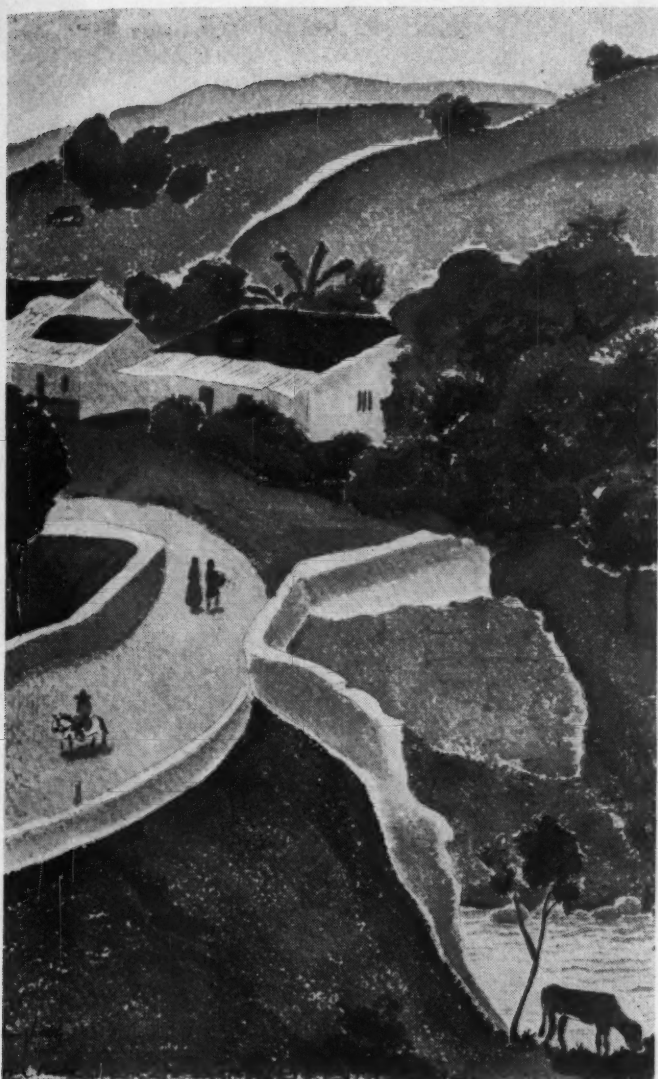
Although there are no important historical craft traditions, some schools in rural areas are encouraging simple crafts and constructive projects to serve utilitarian needs of the home and community.

Leaders in art and in education, just as are we here in the United States, are striving to sow the seeds of an authentic Costa Rican art. Paco Amighetti, director of art at La Escuela de Pedagogia (College of Education) of the University of Costa Rica at Heredia, has been the leader of a developing art movement which is gaining strength. Kiko Quiros, director of La Escuela de Bellas Artes (Academy of Fine Arts) at San Jose is also one of the important leaders of the modern art movement in Costa Rica.

And so we have the Costa Ricans, good-natured, democratic, international in their interests, emphasizing the humanities in their education—their art expressing their sensuous pleasure in decorating utilitarian objects.

In Mexico we are concerned with a different people who are faced with a very different problem. In the first place the great majority of the population is either pure Indian or mestizo (Half-Spaniard, Half-Indian). Consequently, Mexico does have a long and great tradition of indigenous Indian art.

Since the adoption of a socialistic constitution in 1917 and the subsequent passing of power out of the hands of the wealthy Spanish hacendados and into the hands of the people, both art and education have undergone drastic changes. Although much is still to be done, schools for the people simply did not exist before 1917. Likewise, art



Paco Amighetti, one of Costa Rica's most prominent artists catches the spirit of the simple peaceful beauty of his native countryside. He also painted the picture reproduced on the cover this month.

previous to that time was a formal, traditionally classic, European type of representation super-imposed upon a culture to which it had little relation of any kind.

Under the present government school art and the art of the nation have become so closely interrelated as to be almost one. Centered in the Secretariat of Education with its dramatic frescoes by subsidized artists, Mexico's art has become a thing of the people, growing out of a people's tradition and abandoning the theory of art for art's sake. Such monumental painters as Orozco and Rivera even claim that fresco had been used centuries ago by the Mayas and is therefore, to some extent, a native technic. The subject for painting is no longer a dancing nymph against a background of ancient Greece but has become the trinity of worker, farmer, soldier or the school teacher as a symbol of enlightenment through education. The Indian is presented neither as a noble-savage nor as a quaint, picturesque figure but either as the broken debased and exploited peon or as the clean-limbed dignified Indian who lived before the inroads of an artificial civilization and who must be recreated.

Art, then, is serving Mexico's social order as a teaching device and is often designed to reach illiterate masses whose only understanding is through the graphic. Since

art is no longer regarded as the special domain of a small elite group but rather as a social force, school children are encouraged to deal graphically with ideas of social significance that will in turn help to educate their parents. A good deal is done in the schools with the poster. Newspaper murals are used extensively. They represent a collective effort of the children at certain grade levels and come out regularly just as does a newspaper. The comic strip device is also popular as a medium for the expression of ideas. Children are taught to regard the professional artist not as a superman but simply as a workman whose talents are needed, just as are those of the farmer or the mechanic, to create and maintain a wholesome, workable, pleasing and beautiful culture which will reach out and include all of the people.

Now what shall the elementary teacher do to show his good will toward our Latin American neighbors? Must he try to convert all of the children into duplicates of little Mexicans?

Obviously, in merely painting Mexican (or any other Latin American) designs on junk we are not flattering Mexico (or those other Latin American countries). Those designs are theirs and have grown out of the backgrounds and living and thinking of those peoples. We can study them and appreciate them and try to understand them. But teach our children to imitate them? No.

Our boys and girls will be delighted with the houses and clothes and jewelry and pottery and all the arts and crafts of our neighbors to the south. After presenting these things it is our job to point out the problems which confronted these people and the materials with which they had to work. Then we must turn to our children and say, "What are the most interesting legends about this community? What are the customs and ways of doing things that belong to us alone? How can we make use of these things in as decorative and dramatic and interesting a way as possible?" Or we can think beyond community and in terms of this United States of ours. What is peculiarly and characteristically our own? What are our particular problems? What are the materials that abound here and that may be utilized in our building and our crafts? Can we solve our problems as well and make as good use of our materials as these peoples have done?

It is time we all did some intensive thinking in terms of the genuine human values on which this nation was originally established. There must remain some of that original democratic principle though we have lost sight of it over long periods. It is time once more that we invoke that democratic principle and that we honestly examine the many elements that have gone to make up our people, ignoring no faction, no minority. It is high time we thought of all these groups in terms of a single body welded together by the common purpose of living in harmony as free men. We too have our traditions and when we excavate them from the mud and debris of intolerance and selfish individualism and our proneness to alibi by debunking ourselves or laughing our problems off, we too are capable of evolving a sound and honest American art.

Let us teach our children to approach the art of our neighbors in a spirit of humility. We have much to offer the Latin-American republics. They also have much to teach us.

Note: I am indebted for much of my information on Mexico to **Mexico's School-Made Society** by George C. Booth, published by Stanford University Press; and **Modern Mexican Art** by Laurence Schmeckebier, published by the University of Minnesota Press. Both books I highly recommend for your reading list. Jorge Dengo y Obregon and Magarita Castro, both studying in this country at present, have supplied me with information on Costa Rica.

A PAN-AMERICAN FIESTA IN DETROIT USE

By JANE
BETSEY WELLING

The Art Department, College of Education at Wayne University of Detroit collected a "junk pile" from colleagues, friends and neighbors. From this the students picked out stuff to create the Pan-American Show of May, 1942. So much salvage goes heedlessly into incinerators. An art education department can rescue its supplies from such waste materials and teach enduring lessons of thrift in the bargain. Alice Kerber and Clara Marsh testing possibilities at the right.



Working on the show. It grew organically and was never quite complete even on the opening day. The "junk pile" remained although much diminished, and the finished objects and displays grew up around it. Many students each contributed a bit. Learning to work together in an art educational workshop pays; and perhaps it is its most vital purpose.



*Photos by Arthur Siegal
an illuminus of Art Ed.
Dept., Wayne Univ.*

T USES SCRAP, SALVAGE AND SUBSTITUTES



MABEL ARBUCKLE

*Director of Art,
Detroit, Michigan*

Final touches to the "graphics" part of the show. Blossom Gam and Gwen Adelson touching up the three dimensional models of life in the South Americas. The models (12 inches high of paper-wrapped wire dressed in very authentic fashion) were made by students whose interest lie in the social studies or in geography or science. The drawings on the back wall are from children in Latin-America. The "flats" above are murals of how life goes on at and below the equator. These were done in the College of Education at Wayne University.



A left side view of the show just before it opened. The color was set and glowing. The ideas were many and strange to us northerners. There was music from the Latin-Americas played during the three days and on two evenings. We cleared a floor space at the front and learned South American dance steps from people who grew up doing them. At intervals, the program of the show included moving pictures of the various countries, amateur movies taken by travelers there; and talks by exchange students and "natives" of these southern lands.



UNION OF THE AMERICA, a fresco donated to the University of New Mexico by Guerrero Galvan, Latin-American artist

JESUS GUERRERO GALVAN

By MacKINLEY HELM

Photographs by AL W. JARRETT

● Born in 1910 in Tonalá, in the State of Jalisco, of pure Tarascan stock, Guerrero Galvan looks the very embodiment of the Mexican artist; his refined and sensitive face is thoroughly and nobly Indian—sculpturesque yet mobile. He was obviously destined from birth to be a painter. Portraits made when he was only ten or twelve years old showed extraordinary proficiency in draughtsmanship and competence in the handling of pigment. Entirely academic in style—they were rich in color and remarkable for simplicity and directness. In short, they were beautifully painted and proved that their author was born knowing how to handle paint.

From 1930 to 1933 Galvan made experiments in dusky "modern" Mexican style which Diego Rivera had invented, and which, even in the hands of that *maestro*, turned out to be neither very modern nor Mexican. Then the new young master went to Mexico City, where he settled down to work alone at his easel, developing his present personal and highly individualistic style, and quietly and patiently pursuing his own private pictorial objects.

Although there has been a change and expansion in his technics since 1933—particularly in respect to the appearance of brighter color and higher luminosity after 1937 and of looser modeling after 1940—a principle of unity is inherent throughout Galvan's work of the last decade. For example, it is always poetic. The painter, however acute his observation, professes no desire to express the particularities of the external world. He sees the world poetically, his attitude toward life is essentially romantic and mystical. In his studio, when he discusses his work with his friends, the word "poetic" is often on his lips.

Only two aspects of painting interest this painter, the

the feeling tone it gives off and the highly technical and professional instrumentation of emotion: such as forms and colors and their relationships. He generally knows exactly what he is doing. His plastic effects are deliberate, immaculate, inerrant. But he solves his problems himself, in the studio. He does not pass them on to the spectator. When his paintings go out into the world, they pose no further problems. They fulfill then the primary function of works of art; they give off emotion.

Galvan's forms are solid and substantial, and that, more than anything else, is what makes them truly Mexican. They belong to a tradition centuries old in Mexico, a pre-Spanish tradition. The compactness of rendering and the exquisite surfaces of much of the work of 1937 to 1940 may suggest the painter's early (Italian) sources of inspiration; but when he had amply demonstrated his ability to reach high peaks of virtuosity, he licensed himself as is proper to artistic maturity—to create looser and more monumental forms, such as appear in some of the paintings made in New Mexico; with the interesting and not unusual result that a Mexican painter abroad has become more uniformly "Mexican," both in surface and design, than he was at home.

It was only three or four years ago that Galvan was persuaded to show his drawings and water colors. He had been accustomed to think of the pencil and transparent paint as apparatus for a kind of private gymnastic exercising. He used to destroy the "exercise," with their tender lines and glowing colors, when he had finished the big oil paintings to which they were contributory. Apart from the inherent linear beauty of the drawings and the amazing virtuosity with flexibility of the water colors, the studies serve the invaluable purpose of leading students straight into the shop of a fastidious workman. They help the spectator to understand how it is that line and form and color add up, in Galvan's oil paintings, to deep emotional experience.

A MEXICAN PAINTER VIEWS MODERN MEXICAN PAINTING

By JESUS GUERRERO GALVAN

Translated by Robert M. Duncan

• In Mexico there exists a movement in art known commonly as the Mexican Renaissance. Such an ambitious term inevitably obliges us to consider briefly the historical nature of this movement and to penetrate if possible our artistic past in order to understand the place occupied by this art which already possesses a universal classical intention within cultural human values and which continues to a certain extent the evolution of European culture. This pictorial movement, paralleling contemporary Mexican poetry, seeks to fix a classical, hence Revolutionary, standard, to capture the eternal moment in time and space, and to keep alive our tradition in the midst of constant change.

This Renaissance has developed along with the Mexican Revolution, which constitutes the frame of the movement and limits it to certain esthetic modes and to traditional popular norms which have acquired universal values with regard to the culture.

The Revolution in itself, on account of its aspirations in human relations, takes on a sense of universality. Theoretically this universality we may understand as essentially the supremely encouraging idea that all men have the human right to the enjoyment of elemental material things as well as to that of poetry. This political phenomenon, because of its national—not **nationalist**—character, moves on the plane of universality. Similar characteristics are to be found in contemporary art which it engendered and which, like it, possesses some of its vices and mistakes. The universality of this art, then, is limited insofar as it is truly national. That nationality is affirmed insofar as it is individual; that is to say, if one does not have a passionate awareness of the smell and color of the earth he treads, of its past and general characteristics, then there exists no possible nationality; hence no possible universality.

It is in one's work or personal style that we always find the epoch or seal of nationality. A work acquires this nationality by the simple fact of genesis. As it takes form it is limited in time and space and runs the risk of its own nationality, and consequently its possible perpetuity within the universal forms of culture. Contemporary Mexican painting has a background of dialectics; it is an affirmation; it is the negation of a negation; it is a form in constant and gradual change. In its development it has not been unaware of its relation to modern European painting. There exists a noon-day clarity concerning its past and hence its great sense of modernity and esthetic affinity for all pre-Hispanic art. The latter, until a short time ago, considered only as purely archaeological examples, has been found to have a mysterious strength within its heresy and refined barbarity. It has been found to have an impulse of warm vigor and perpetuity which moves us and has reached us as poetic forms capable of definition.

• • •
Two of the greatest Mexican painters are Jose Clemente Orozco and Alfaro Siqueiros, who represent authentically our artistic movement. I am not concerned with Diego Maria Rivera on this occasion, for Rivera is the painter most talked about, the farthest from evil, that is to say,

from good and evil. He is the one who holds the greatest importance for us, not esthetically but historically. Rivera is the painter for all the "isms," for according to the judgment of Rodriguez Lozano (a great Mexican painter), Diego sums up the whole history of modern painting.

• • •
The great mural painting was born with the Revolution, and with both, Jose Clemente Orozco. His work suffices to prove to us that he embraces Mexican painting in all its aspects. Orozco began his mural work at the same time as Rivera (1922) by painting the walls of the National Preparatory School. It has been said that no mural painting would exist without Rivera. Orozco's work demonstrates definitely the contrary. People have tried to give Rivera a providential importance which he does not have, and perhaps does not need. Orozco, quite apart from the universal value of his painting, is the receiver of that world which his tormented eye was able to see with implacable cruelty. He who would know the graphic history of the Mexican Revolution need only thumb through a monograph of Orozco to see how much this painter—the most tragic of all Mexican painters—was impressed by what went on around him and how there escaped his glance not the most insignificant detail of horror and misery, or even of joy or pleasure, which his embittered sensibility could take in. His work, however, is not a simple description of the drama which has inspired it. We can find in it a sort of sentiment of sub-realism, rich and full of phantasy. Mexico has always been fertile in the plastic arts. It has always had great painters, but with Clemente Orozco appears the real Mexican painting.

• • •
David Alfaro Siqueiros is the most passionate of all contemporary Mexican painters. He and Jose Clemente Orozco and Diego Rivera form the great trinity which has confronted the European tradition with universal Mexican plastic art. One cannot speak of this painter without enthusiasm, and without a feeling of lamentation. His work and his life are of value for their candid disorder, for their passion and frenzy. He is the only, and perhaps the last, romantic—real romantic, strong and disorganized—which contemporary Mexican art possesses. Siqueiros is one of the most passionate and well-defined natures of the new generation of Mexican painters. In an apparent coldness and almost indifference to art he conceals a great fervor. He is inconstant, his powerful vitality is dispersed in different activities. He is always organizing strikes, founding syndicates, agitating workers, and the like. He is impulsive in every sense of the word, keen, and almost blind with the fertile blindness of the fanatic. His ideas seem rather prejudices maintained by a moving sentimentalism. His prodigious nature guides him and maintains in him a remarkable plastic feeling which is perfect in its conception of form and volume, with a richness and positive lyric power. Siqueiros is par excellence a lyric painter.

"Reprinted from A MEXICAN PAINTER VIEWS MODERN MEXICAN PAINTING, INTER-AMERICANA, SHORT PAPERS II, (School of Inter-American Affairs, University of New Mexico Press, 1942), with the permission of THE NEW MEXICO QUARTERLY REVIEW."



Penny and John are painting on the toy booth. The wrapping paper is pinned on a bulletin board which can be moved to different parts of the room. Jane is working on the flower booth. It is pinned on a wire stretched along the moulding.

LATIN-AMERICAN LIFE IN STAGE SET AND MURAL

By Jessie Todd, Elementary School, University of Chicago.



• While the Fifth grade children of the Elementary School, University of Chicago model and paint at their desks, the third grade children work on sections of their Mexican scenery. These illustrations show but two small parts of the entire market scene which formed the background for a Mexican play. To finish the scenery thirty-eight feet long desks had to be moved aside, paper spread on the floor in the center of the room. After the play was over the scenery was cut to pieces again and made into a mural for the hall. By comparing the first and second illustration you will see how the scene changed. The burro was painted on a separate piece of paper, cut out and pasted on the other scenery. The smaller section was pasted on a large piece. A Castus and distance mountains were added. Other sections had people carrying things on their head, watermelons, pineapples, etc. It would be ideal if the scenery could be painted on the stage where it is to be shown. This is not possible for many classes use the assembly room. It would be interesting if the mural could be painted where it is to be hung, this is not practical for classes pass through the hall. No phase of our art work is more popular than the painting of big things. None gives more opportunities for cooperation and group planning.

Left: The children have a chance to study the mural in place as they go up and down stairs.

ART SERVES THE WAR EFFORT

By MISS AMY M. HENSCHER
La Salle-Peru Township H. S.
La Salle, Illinois

● "This morning a few members of the art classes are going to give you an idea of how art is helping in war work. Some subjects that we will tell about are: art teaching, cartooning, camouflage, designing and drafting, occupational therapy, and poster-making."

Thus began a loud-speaker program at the La Salle-Peru Township High School at La Salle, Illinois. It was one of a series being presented weekly during the twenty-minute homeroom period based on "The War Effort."

To discover the importance of art activities in war-time, a committee of students was assembled, one from each of the five art classes in our high school. At the first meeting of the committee a general discussion was conducted to find how many separate activities we could enumerate in which art was a rather essential prerequisite. Each student chose a topic, one that especially interested him, so that he might scout about for some pertinent facts.

At the next committee meeting, the students came with the results of their study and thinking. And the following week, with the addition of a master of ceremonies, whose introduction is quoted above, the results were broadcast to the entire school. The following are some excerpts from the students' talks:

Art Teaching

"Art teaching does not merely include the school teacher, but also the instructors at recreational centers, Red Cross centers, U. S. O. clubs, and Y. W. C. A. units. At these places men and women are taught how to mend, repair, and make articles for the home. About the home may be found many out of use things that people can, with proper teaching, make reusable once more, thus saving money. Or they may even make substitutes for things not obtainable at this time. Art teaching also has a psychological value, for if people are engrossed in knitting or sewing for men in the service they take up time which otherwise might be spent in worrying about sons or husbands overseas."

Cartooning

"Did any of you ever think of how cartooning is helping in this war?" I suppose not. Cartooning helps in a great many ways . . . When we open a

big offensive, we use cartoons to show it, and also to raise the morale of the nation. If any of you are interested in this subject, why not take a course in art?"

Camouflage

"A course in fine arts will help to camouflage and also to detect camouflage. Today snipers and infantrymen cover themselves with leaves and dried grass, airports are painted to look like farms, army camps like wooded areas, and whole factories are disguised to resemble something else. To do a job in camouflage one must have experience in blending colors and values . . ."

Designing and Drafting

Drafting as a vocation is becoming more needed every day . . . There are many courses that can be taken in drafting, such as Industrial Drafting, Machine, Map, and Naval Drafting . . . The last three mentioned are to train women as well as men. Each course requires high school graduation and two years of mathematics . . . In almost every branch of the service draftsmen are needed . . ."

Occupational Therapy

"An Occupational Therapist is a person who is trained to work with patients in hospitals doing craft work and drawing . . . Right now, persons taking this course are very essential as they will be able to help the wounded boys to recuperate more rapidly."

Poster Making

"Another way that art helps in the war is in the making of posters. Almost anyone, with a little knowledge

What are you doing with art in the war effort? Art teachers are urged to report their activities and stimulate others in this vital cause.

of art, can make posters . . . We Americans mean to buy War Bonds and Stamps but we are apt to forget. However, if we walk into a post-office and see a picture of a dying soldier with 'YOU, BUY WAR BONDS AND STAMPS' in big, bold letters, we probably will get some right then and there."

These discussions were enlightening to us as they revealed concrete ways in which art can participate in the effective prosecution of the war, and even help during the post-war readjustment

period (Occupational Therapy, for example). This information helped the school as a whole, both faculty and students, to become more aware of the validity and function of art, and for some students it suggested possible vocational fields toward which they might shape their plans. For other students the work in the art classes themselves took on a new significance when the scope of their activities was unfolded.

We feel that our undertaking, although small, was worth-while as each of us, (the art teacher included), acquired a wider understanding of art's place in the life of today.

By KATHERINE MCKEE
The Andrews School For Girls
Willoughby, Ohio

● The Andrews Art Department has done many things, beginning in the fall of 1939, continuing on through 1942.

Posters were designed by students on the following subjects: The Nature of the Enemy, Unity of Labor and Industry, Prevention of Rumor Spreading, Sacrifice, Slave World vs. Free World, Vigilance and Awakening, Advantages of Freedom, Selling Bonds and Stamps, Scrap Collection, Nutritious Food as Part of Victory, Red Cross Relief Announcements, Purchase and Distribution of Posters on "Loose Talk" by the British American Ambulance Corps.

Emblems were designed by students including those for: Air Corps Banner, Victory Banner eleven feet by fifteen feet for Thompson Products, Blood Donor Portfolio for Red Cross, Scrap Books for U. S. O. at Ft. Belvoir and Fort Sam Houston.

War Relief Sales of the following were held: Small Yarn Dolls for the Red Cross, Corn Necklaces for benefit of family in Kent, England; Original Accessories—benefit of the British War Relief, Fashion Show and sale for the British War Relief, Accessories for sale in the British Fair in Shaker Square, Hand Blocked Match Holders for the Shaker Square United War Relief Shop, Hand Blocked V Stationery for United China Relief, Sea Shell Accessories, Necklaces, Lapel Ornaments, Rings, Ear Rings, Snoods, etc., for United War Relief, Jewelry made from waste materials for Red Cross, Turkeys made of shells for holiday tables and United War Relief, Ceramic Lapel Ornaments now in work for War Relief.

Models of The Andrews School are now being planned for camouflage.

LATIN-AMERICAN ART IN U.S.A.

By **RUSSELL VERNON HUNTER**

Former Director New Mexico W.P.A.
Art Project

● Transatlantic shipments of art items to the New World gave seventeenth century artists of Spain an added market for the creative efforts, which, at that time, were devoted to religious subjects. Mexico and South America received most of the exports. New Mexico, the inaccessible, northern outpost received much less.

In 1598 Juan de Onate, his missionaries and his colonists brought to New Mexico Spanish arts of various types. As the mission field grew, an increasing number of illustrations of religious subjects were needed, for they brought the most immediate response in conversion of Indians living in the Rio Grande valley.

Each priest coming to the northern province was given at least one oil painting, two or three carved images of Christ, rosaries, pewter plates and a few pieces of porcelain, a rug, brass basins, tin-plate flasks for holy oils, tin-plate lanterns and books. Uncertain freight facilities conveyed additional items from Mexico City to Santa Fe, the capital of New Mexico. When land adjacent to the Indian mission churches became productive the priests sent cattle and grain to the mining section of northern Mexico. Proceeds from sales were invested in paintings, images and other church appointments. But the

supply was far short of the need for illustrative material with which to continue conversion of natives who were used to extravagant picturizations of their own pagan beliefs. Hence, the Indian, skilled in ceramics and design; in mural painting for his religious ceremonial chamber, the kiva; in costume fabrication and many other primitive arts including his time-worn pictographs, was pressed into use in preparing Christian delineations. Records show that Indians copied illustrations from the Bible. Benavides report of 1630 to the King of Spain commented upon instruction in the arts, particularly at the Jemez convent which conducted a school of "all the arts." Thus Indian conversion to the new faith was made largely through pictorial examples and esthetic channels.

One can hardly visualize the resultant mingling of the accomplished painting of Spain with the primitive art of the New Mexico pagan. Indians painted in bold two dimensional patterns with earth pigments. Spanish painting made by the medium of oil paint was saturated with mysticism of form. What the work of the period in New Mexico looked like, no one knows; it was completely destroyed, together with all importations, when the Indians in revolt drove the Spaniards from New Mexico in 1680.

Twelve years later Don Diego de Vargas returned the exiled settlers to Santa Fe. With him he brought as patroness, a statue of the Virgin, carved from

wood encrusted with gold. Her aid in victory for the resettlers earned her the title, "La Conquistadora." Venerated still, she stands today in the Cathedral of Saint Francis in Santa Fe. Her presence commemorates the return of Spanish arts to the northern province and she is probably the only item extant of Spanish made art brought to New Mexico, through Mexico at that time.

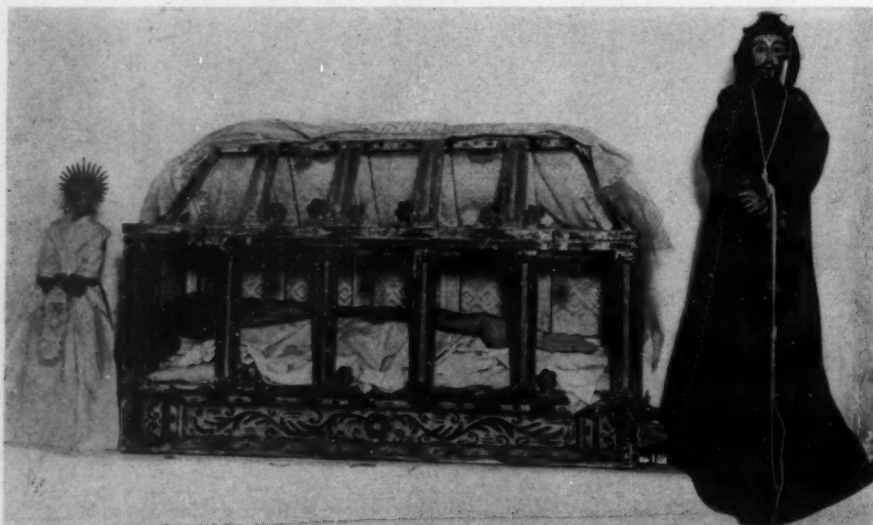
Although the Spanish archives mention an Indian painter of 1716, the Indian hand never again became as important in Christian depictions as it was before the revolt. However, in the religious paintings known as *santos* and church altar-backs, traces of expert line drawing, with color washed in, could be attributed to Indian skill. Others showing depth of form and the temperament of oil painting, also the painted sculpture of saints, were undoubtedly made by the descendants of Spanish colonists.

As the Spanish crown lessened support for the northern missions, New Mexico settlers became still more isolated. They developed complete dependence upon the land and independence in their arts resulted. From memory they carved or painted their religious subjects, using the log for carving, hewn timber for a painting surface. The buffalo hide, which Indians utilized as Europeans did canvas, was sometimes used.

As the Spanish population increased and spread up and down the Rio Grande valley, an indigenous school of painting known as the Santero School flourished and came to its height in the first quarter of the nineteenth century. By the middle of the century, the influences of the eastern seaboard began to change many aspects of life for the New Mexico Spaniard. But he clung to his old images, although many new ones manufactured in France and the east were installed in churches.

Propitiations to Our Lady of Guadalupe were answered in New Mexico as they were in Mexico where she manifested herself before the Indian boy, Juan Diego. Upon San Isidro who had performed the miracle of the free-flowing spring in the vicinity of Madrid, Spain, the New Mexico farmer was dependent for agricultural aid. Nuestra Senora de las Conjohas soothed the harrassed and the worried. And a hundred other saints, depicted in sculpture and on boards covered with white gypsum painted with minerals and veg-

Bultos made for the early missions in New Mexico





Side reredos on north side of Santa Cruz Church. Santa Cruz, New Mexico



St. Ysidro, patron of the farmers. This bulto is carved in wood and painted

etable dyes, administered to the need of man in prayer.

Twentieth century artists who came to the Southwest a few decades ago for paintable material, immediately recognized the worth of these religious items. Collectors began to take them away. Examples may be found in museums of this country and abroad. The Taylor Museum of Colorado Springs, Colorado, owns a large group. Selected examples remain at the New Mexico State Museum in Santa Fe.

The WPA Art Project of New Mexico has distributed to libraries throughout the country, a limited number of folios entitled, "Spanish-Colonial Design in New Mexico." Fifty reproductions of santos are included with a text. Assembled at the Metropolitan Museum of Art in New York City are renditions of **santos** done for the W.P.A. Index

of American Design by the last Majel Clafflin, an ardent student of the **Santero School**.

Only two **santeros**, Juan Sauchez and Patrocine Barela, work in New Mexico today. Encouraged in their skills by the W.P.A. Art Project, they work in different manners. Sauchez has clung to the traditional, making many reproductions of **bultos**, (carved and painted statutes) and **retablos** (painted wood slabs) from originals in isolated villages of northern New Mexico where the inhabitants still cherish the old pieces. These reproductions may be seen at the University of New Mexico and at the State Museum at Santa Fe.

Patrocine Barela's work stemmed from religious impulse, but it in no strict way conforms to the old principles of santography. His carving is as direct as his thinking, which, al-

though of religious stem, often is connected with situations in contemporary life. A San Francisco critic has remarked that if Barela is not the greatest living sculptor, as some have claimed, he is at least the most honest.

Carved from native cedar, Barela's work is distinguished in its primitive, bold form. His themes are usually narrative, showing episodes of experience. This is in contrast to the old **santo** forms known as devotionals which merely displayed the figure of the saint and his attributes

Barela's work has been shown at the Museum of Modern Art in New York City, and a few pieces may now be seen in various other museums. A group made while Barela worked on the W.P.A. Art Project is to be installed at the Harwood Foundation, at Aaos, New Mexico.

INTER-AMERICAN FILMS

FOR EDUCATIONAL USE

● This valuable list of Inter-American films was prepared by the Film Center of the University of Denver, with Compton Bell as director, in cooperation with the Rocky Mountain Council of Inter-American Affairs. This is one of a number of centers which distribute films issued by the office of the Coordinator of Inter-American Affairs. For terms of loan write to the nearest center or to Film Division, Office of Coordinator, Inter-American Affairs.

FILMS OF A GENERAL NATURE

Americans All

AMERICANS ALL is an overall picture of South and Central America dealing mainly with the youth in the southern republics. The film opens with brief expository material about the colonization of South America, through the medium of animated maps, and then concerns itself with the various phases of development in economic, educational, social and artistic fields. The advancement made by health authorities in bringing aid deep into remote sections of various countries is stressed, as is the work being carried on by the private educational institutions as well as the newly established public schools. There are scenes on farms, on sugar and coffee plantations, in factories and in mines—all showing the tremendous strides taken by South Americans in economic advancements. The last portion of the film comments on the exchange of students and officers and the importance of Inter-American cooperation for the immediate and ultimate good of the Western Hemisphere.

Released by the Office of the Coordinator of Inter-American Affairs. Produced by Julien Bryan. Assembled by Jules and Miriam Bucher. Music by Norman Lloyd. 892 feet long, 2 reels. 16mm. Sound. Black and white. Running time, 24 min.

Our Neighbors Down the Road

This is a dramatic account of the Paul Pleiss-Herbert Lanks expedition by automobile on the Pan American Highway from Caracas, Venezuela, to the Straits of Magellan, and then up the eastern coast to Rio de Janeiro. The

trip is exciting and colorful as the pair travels over macadam and dirt roads through sections of South America rarely seen by the average tourist. It is in this that the picture excels, as it takes us over the 16,000 foot Anticonna Pass of the Andes, down to the sea shore, through jungles, over mountain roads rarely traveled except by itinerant merchants, Indian farmers and a few adventurous souls. We cross the lonely stretch of pampas as we head for Buenos Aires and from there up to Rio, where the journey ends. All in all we visit nine South American capitals and cover some 13,000 miles. The tour is an example of how man-made roads can help to consolidate many peoples, help to make them good neighbors.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Herbert Lanks. Narrated by Robert Waldrop. Edited by Forrest Izard. 1556 feet long, 4 reels. 16mm. Sound. Kodachrome and black and white. Running time 44 minutes.

FILMS ON MEXICO

Mexican Moods

A highly entertaining film showing the varied aspects of modern Mexico, with personalities ranging from political figures to famed entertainers, such as Cantinflas, the number one man of Mexico's theatre, and Mapi Cortez who sings a popular Mexican song at the Reform Hotel in Mexico City. A visit to beautiful Taxco is included and the film ends with an impressive Aztec festival which keeps alive the memory of Mexico's past.

Released by the Office of the Coordinator of Inter-American Affairs. Produced by Desmond Holdridge. 391 feet long, 1 reel. 16mm. Sound. Kodachrome and black and white. Running time 11 minutes.

The Sky Dancers of Papantla

The Sky Dancers of Papantla perform one of the most thrilling and dramatic ceremonies ever witnessed. At the start of this Indian festival, members of a religious secret society dance in

the public square around a stout pole arising some forty feet in the air. Four dancers mount the pole and seat themselves on a high frame in positions indicating North, South, East and West. Then the leader, playing his high-pitched Indian flute mounts to the top, and there does a dance to the accompaniment of his own music. At a given moment, the four men release themselves and, heads downward at the end of ropes, they begin swinging around the pole unwinding to the ground. In their descent, they turn thirteen times around the pole, and four times thirteen is fifty-two, the number of years of the sacred Aztec time cycle.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Ralph Gray. Narrator Dan Russell. Musical Director Gustavo Duran. Edited by Arthur Krows. 397 feet long, 1 reel. 16mm. Sound. Kodachrome and black and white. Running time 11 minutes.

People of Two Worlds

This is a brief study of Yucatan, ancient and modern, with emphasis on the Mayan Indians, their old civilization and as they are now. These Indians, descendants of a bygone era are the "People of Two Worlds." We see the old world through the amazing ruins of ancient cities and the new as we watch the daily life of the people as they are today. The film ends as we attend a Lenten house party and there watch the celebrated native dance, the Jarana.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Ralph Gray. Edited by Arthur Krows. 348 feet long, 1 reel. 16mm. Kodachrome. Running time 9½ minutes.

Fire and Water

The scene opens in the lovely old town of Taxco, Mexico during Passion Week. The villagers are celebrating by bringing symbols of their daily lives to the cathedral to be blessed. This is followed by fireworks and dances representing the struggle between good and evil. Leaving the fire ceremonies, we are taken to Almoloya del Rio,

where on Candlemas Day the headwaters of the Riven Lorma are being blessed, and the worshippers are washing away their sins. Here too there are more dances including the Indian Apache number and the Dance of the Moors, all accompanied by native music.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Ralph Gray. Narrated by Dan Russell. Edited by Arthur Krows. 1 reel. 16mm. Sound. Kodachrome and black and white. Running time 10 minutes.

Sundays in the Valley of Mexico

This is the picturization of a new era in Mexico. No longer do we see the ancient dances of the Aztecs, but a modern Mexico seeking her place in the new world order. There are huge buildings, great Cathedrals which we visit on this Sunday afternoon, beautiful, wide boulevards, and skyscraper hotels. After having tea on the roof garden of one of these hotels, we leave Mexico City and travel to Xochimilco, which is connected with the capital by means of a canal over which colorful boats float flowers, fruits, and vegetables to market. But today something unusual is happening for Vice-President Wallace is visiting Mexico City and a large festival is being held in his honor. A bull fight and parade of Mexican beauties in modern automobiles are part of the festivities. An ancient note is introduced as we see the Dance of the Old Men who represent Mexico's past. Then comes the present with its new dances and the pageant ends as the entire group takes part in a May-Pole dance.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Ralph Gray. 408 feet long, 1 reel. 16mm. Sound. Kodachrome and black and white. Running time 11 minutes.

Mexico Builds a Democracy

The foundation of a democracy lies in the education of its peoples and it is toward this end that the Mexican Government is now working. In **MEXICO BUILDS A DEMOCRACY** we watch an instructor as he comes to a small village and attempts to teach the villagers how to read. Although at first there is not much interest on the part of the adults, he starts a school and as time goes on attempts to arouse the curiosity of the people. He teaches the women as they attend to their household chores and talks to the men when they are gathered together in the market place. Suddenly an epidemic breaks out and since there is no doctor, the instructor inoculates the entire village. The townspeople appreciate the value

of all he has done and, as the film ends, the young leader of the community, who has learned to read and write, takes over the task of teaching his people and the instructor goes on his way to a new village.

Released by the Office of the Coordinator of Inter-American Affairs. Presented by Contemporary Films. 707 feet long, 2 reels. 16mm. Sound. Kodachrome and black and white. Running time 20 minutes.

FILMS ON GUATEMALA

This Hill Towns of Guatemala

Indian villages that cluster about Lake Atitlan is the locale for much of this entertaining and instructive film. Scenes in the villages depict a simple but happy life. The people are shown rope-weaving, going to market and doing the family wash. The clothing seems unusual as we see the halo like head dress worn by the women. The picturization of the Indians living out the day against a background of magnificent color and age-old customs adds greatly to the film's fine qualities.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Ralph Gray. Narrator S. S. Windrow. Musical Director Gustavo Pittaluga. Edited by Arthur Krows. 347 feet long, 1 reel. 16mm. Sound. Kodachrome and black and white. Running time 9½ minutes.

The Wooden Face of Totonicapan

It is in Totonicapan that the masks used in numerous religious festivals in Guatemala are made. We see a workman producing a mask and follow its processing until it appears on a dancer in a nearby village. Also seen is the church procession at Solola where effigies of Christ are paraded with pomp and dignity through the streets and returned at dusk to the church where the heads of the families gather with their wives and children to pray. Each family spreads a cloth before the altar and upon it places flowers, candles and gifts. This scene with the gleaming rows of candles reaching from end to end in the darkened church is a spectacle not quickly forgotten.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Ralph Gray. Narrator S. S. Windrow. Musical Director Gustavo Pittaluga. Edited by Arthur Krows. 350 feet long. 16mm. Sound. Kodachrome and black and white. Running time 9½ minutes.

High Spots of a High Country

An introductory picture to Guatemala, "the land of perpetual spring." Beginning with scenes of the land-

scape and showing some of the thirty volcanoes, the camera then picks up itinerant merchants on their way to the market in Guatemala City. Other picturesque market places are shown such as the one in Antigua in the majestic ruins of the Old Church of the Jesuits, and there we see potters at their wheels molding the famous Guatemalan earthenware. The spectator then visits a large coffee plantation where he learns how coffee is cultivated, harvested and prepared for market. He also sees a fashion show of what the well dressed Guatemalan woman will wear. This leads to some interesting and informative scenes on the weaving and dyeing of these clothes.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and photographed by Ralph Gray. Narrator S. S. Windrow. Musical Director Gustavo Pittaluga. Edited by Arthur Krows. 717 feet long, 2 reels. 16mm. Sound. Kodachrome and black and white. Running time 19 minutes.

FILMS ON SOUTH AMERICA

Brazil

As the ship docks at the harbor of Rio de Janeiro we see the surrounding background which has made this one of the beauty spots of the world. After a tour of this beautiful and cosmopolitan city, we travel by boat to various towns located on the shores of the Amazon which winds its way through the vast tropic jungles of the interior. The immensity of Brazil is stressed as the narrator tells us that "to look up the Amazon is one way to look into the future." Leaving the tropics behind us, we go to Santos, Brazil's industrial center and one of the fastest growing cities of the western hemisphere. There, among other things, we visit the Snake Farm, a center of medical research.

Released by the Office of the Coordinator of Inter-American Affairs. Produced by the National Geographic Society. 382 feet long, 1 reel. 16mm. Sound. Kodachrome and black and white. Running time 10½ minutes.

Argentine Primer

ARGENTINE PRIMER, an illustrated talk by Julien Bryan, opens with a scene in a classroom as Mr. Bryan introduces the film. After brief expository material on the geography and history of the country, the film shows Argentina as it is today—a country which is making tremendous strides in its progress. We see department stores in Buenos Aires, visit motion picture studios where the Argentines produce their own films with their stars, the Teatre Colon, where numerous international stars have appeared, and the

ultra modern apartment houses that surprise many a tourist. Mr. Bryan stresses Argentina's attempt to make herself an industrial country. Having found themselves "reluctantly dependent upon other nations" for many natural resources, the Argentines have made every attempt to promote their own industries, such as the manufacture of fabrics and shoes, farming and sheep raising, in a country where there are "four sheep to every human being." However, their greatest problem, and one which must be settled before there can be real amity between the United States and Argentina, is the shipping of beef. The "refrigerated ship" brought Argentina its greatest trade, but introduced a difficult question between two nations. Leaving the serious side of the picture, we see the people of this great southern republic as they work and play and as they enjoy themselves at a barbecue, the national custom of Argentina.

Released by the Office of the Coordinator of Inter-American Affairs. Produced by Julien Bryan. Assembled by Jules and Miriam Bucher. Music by Norman Lloyd. 848 feet long, 2 reels. 16mm. Sound. Black and white. Running time 23 min.

Argentine Soil

After a message by the Argentine Minister of Agriculture and Commerce, we visit Buenos Aires, the first city of Argentina. The film then illustrates the industrial powers of the Argentine with scenes describing the raising of cattle and sheep, the cultivation of cotton, sugar, tobacco and mato, and the care of the tremendous vineyards from which come many of the famous South American wines. The generosity of the Argentine Soil has yielded prosperity and wealth to Argentina and after further analysis of industries vital to the country's growth, the film ends with scenes of the vast expanses of southern Argentina.

Released by the Office of the Coordinator of Inter-American Affairs. Produced by the Ministry of Agriculture of Argentina. 727 feet long, 2 reels. 16mm. Sound. Black and white. Running time 20 minutes.

This Is Ecuador

An educational and entertaining film on Ecuador stressing the strategic importance of the Galapagos Islands, and their nearness to the Panama Canal, the life-line of the Americas. There are scenes of the islands showing the wide variety of plant and animal life that exists there. This is followed by an analysis of Ecuador's resources. Quite, once a stronghold of the Incas, still shows the mark of the Spanish

Conquistadores in its architecture. We also see modern hotels in Guayaquil in contrast to the Ecuador of old as displayed in the life of the Indians in the primitive rural sections of the country. The Ecuador of today is a land with a richly promising future.

Released by the Office of the Coordinator of Inter-American Affairs. Produced and directed by Borge Hansen-Moller. Camera Kenneth Richter. Supervision for Ecuadorian Government Jorge Landivar Ugarte. Research Virginia Ayars. 771 feet long, 2 reels. 16mm. Sound. Black and white. Running time 20 minutes.

Down Where North Begins

It is in Ecuador where North begins, and this country with its high mountains, tropic jungles and modern cities is the locale of this excellent film. The charm and color of Quito is an example of the colonizing zeal of Old Spain. The 16th Century structures, such as the chapel built by the Jesuits in 1534, the old homes in contrast to the newly erected apartments make Quito a delight to those who are able to visit this First City of Ecuador. North of the Equator, on farms that make check-board designs on the slopes of the Andes, dwell the Indians whose customs and habits have scarcely changed from the days when their ancestors lived on the same farms. We visit a family and watch the weaving of a woolen shawl from the first stages to the finished product. Further inland we come to Bagnos, the Shangri-La of

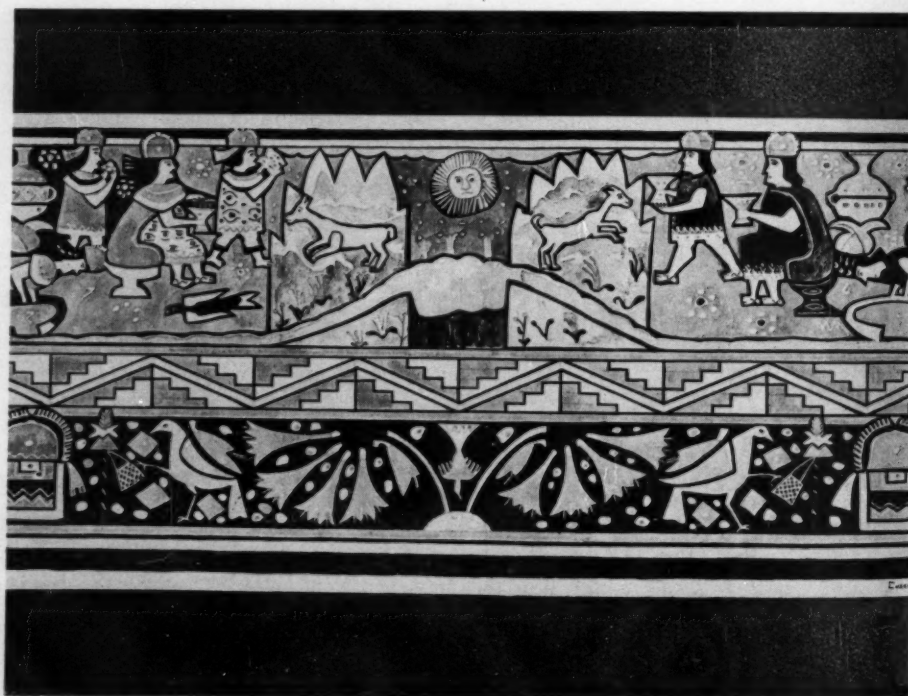
Ecuador, and the last out-post of civilization before one enters the unknown areas of the jungle with its lush vegetation and strange wieri animals. However, the most impressive thing about Ecuador is her mountains with their deep craters and sleeping volcanoes, and the film ends with scenes of the pictorial beauty of the country.

Released by the Office of the Coordinator of Inter-American Affairs. Produced by Herbert Knapp. Narrator Ben Grauer. 771 feet long, 2 reels. 16mm. Sound. Kodachrome and black and white. Running time 21½ minutes.

Venezuela

From the port of La Guaira, we take the picturesque trip through the Andes Mountains to Caracas, the capital of Venezuela. We arrive in Caracas on the day of the opening of the National Congress; and after seeing many of the beautiful sights of this city which was founded in 1567 and has survived civil wars and earthquakes, we go to the country club. On the way, we see a firemen's drill, and watch some school children perform Venezuela's native dance. The film ends with a salute to Simon Bolivar, one of the most remarkable men of the western hemisphere and the father of Pan Americanism.

Released by the Office of the Coordinator of Inter-American Affairs. Produced by the National Geographic Society. 372 feet long, 1 reel. 16mm. Sound. Kodachrome and black and white. Running time 10 minutes.



A design found on a painted wooden cup in Cuzco, Peru. Courtesy Museum of the American Indian, New York.

NEW BOOKS FOR YOU

COLOR AND METHOD IN PAINTING

By Ernest W. Watson; Watson-Guptill Publications, Inc.
Publishers; 141 pp; \$5.00

● The purposes and practices of the artist are deeply mysterious to his fellow men. In spite of all that has been written—partly because of much that has been written about the sensational behavior of a few European painters—very little is really known about artists and their creative processes.

This book takes the reader into the studios of twelve distinguished American painters and demonstrates just what goes into the making of a picture. That involves the artist's background, his way of life and the technical procedures of paint and canvas. The twelve painters are: Charles Burchfield, Eugene Speicher, Gladys Rockmore Davis, Eliot O'Hara, Stanley Woodward, Andrew Wyeth, Ogden M. Pleissner, Leon Kroll, Robert Barckman, Paul Sample, John F. Carlson and Peppino Mangravite. The author interviewed these artists in their studios and sought from them the kind of information he considered most useful to students and enlightening to the art-minded layman. In some of the interviews the emphasis is on the creative aspect of painting—the source of ideas, how the theme develops, preliminary studies. In others almost the entire chapter is devoted to technical matters—paints, brushes, canvas, paper and how they are used. Some painters did special demonstration pictures to illustrate their procedures, the development of which is shown by photographs taken at various stages in the process. Others reveal themselves through preparatory drawings and studies which record the growth of ideas and experiments in their expression.

HISTORIC COSTUME (Revised Edition)

By Katherine Morris Lester; The Manual Arts Press,
Publishers; 256 pp; \$3.50

● Here is a resume of the characteristic types of costumes from the most remote times to the present day. The aim of this book has been to cover the periods of costume as represented by those nations most influential in matters of dress from remote times to the present, emphasizing the most marked of these influences and touching upon minor details. The work deals primarily with the variation and development in the costume of women. Men's dress is also considered, and the most important changes noted and closely followed.

Costume has always been influenced by contemporary conditions,—social, religious and political. A knowledge of its development from the earliest beginning involves extended research, the study of history, and the translation of numerous old French texts. For this reason the author believes that a resume of such study limited to a single volume will be helpful to the student of the subject.

The author makes no claim to originality in presenting the illustrations of the text. They have all been gathered from the most reliable sources. Only authentic descriptions and historic representations yield trustworthy information on the costume of the past. For this reason recognized sources only have been drawn upon.

In the preparation to this revised edition it was deemed advisable to add a new unit on American Costumes, 1920-1940. In this chapter the highlights of fashion through the important decades are now available. All illustrations having been selected from the leading fashion magazines of that period.

EXPERIENCING AMERICAN PICTURES

By Ralph Pearson; Harper & Brothers, Publishers;
234 pp; \$3.75

● This book is a keen appraisal of the vast flood of pictures which surrounds us—from photographs, advertisements, cartoons, illustrations, motion pictures and animated cartoons to prints and paintings. It separates the merely factual pictures from the great art of the past from the designed creations typical of our modern renaissance, pointing out the lacks and values in each. It attempts to make these appraisals so clear and specific that the reader may participate in them, may himself see and experience the values involved. It is because of this attempt to see the picture from within, rather than from without, that Mr. Pearson used the title, "Experiencing Pictures," for his former book in 1932 (now out of print) and revives and carries on the same approach in this volume.

This book is a challenge to everyone who looks at pictures, who makes or uses pictures, who teaches or studies pictorial art, to arrive for himself at a sense of what are the universal values of enduring art and then to apply his understanding of these values to the making of his own individual judgments about the pictorial art of our day.

LUMIPRINTING, A New Graphic Art

By Joseph Di Gemma; Watson-Guptill Publications, Inc.
Publishers; 113 pp; \$3.50

● This interesting book presents a new medium for the artist. The beginner, even if in his teens, will find some of the methods here described well within his capacity. A point in his favor is the fact that the materials customarily employed are very inexpensive and readily obtainable.

The more advanced student will learn that Lumiprinting is equally amenable to his needs, as will the professional artist, who will soon discover that several of the Lumiprinting processes are capable of meeting his most exacting demands.

The teacher, like the artist, will welcome Lumiprinting, both as a means of stimulating her students to maximum endeavor—the subject is unusually intriguing—and as a key to the production of worthwhile and highly individual results even in the all-too-short classroom periods usually available.

The amateur will also turn to Lumiprinting with appreciation, not only because it is great fun to Lumiprint, but because he can at once put some of the simple methods to practical use for making, in quantity, his personal Christmas cards, bookplates, and things of that sort.

While Lumiprinting is primarily an artist's rather than a photographer's art, many a photo fan will nevertheless want to try his hand at it, for its lies closer to his interests than do most other arts involving drawing and painting.

ART FOR VICTORY

By **LESTER KOHS**, Chairman, Finding Division

Committee on Art in American Education and Society.

VVV

ART FACES FACTS

● In periods of crisis, issues are brought into focus and new directions are evolved which lead to progress. It is in such a period that we as artists and teachers of art find ourselves today. If art or art education is to play a vital role in this crisis we can no longer continue that idyll of isolationism which Gauguin and Modigliani represented, nor can we be satisfied to continue solely in the tradition of Delacroix and Daumier. A modern world has presented us with opportunities reaching far beyond the boundaries of the fine arts. The development within the past four decades of machine industry, the camera, the picture magazine, and advertising, to mention only a few, has vastly increased the potential horizon of the arts. Until recently the artist and art teacher have taken little cognizance of these fields or realized how closely they were related to the basic fundamentals of art. Today, however, these new fields of art have very real and tangible values for the public and come closer to the life of the individual than "museum art." In fact, they take precedence over the fine arts both in serving on the home front and on the battle front.

As artists and teachers, we must face the facts and reconsider our functions to society in a war world. These functions are: military, industrial, and civilian.

VVV

ART FOR MILITARY NEEDS

Art's first function for military needs is through camouflage. It is said that artists are not properly equipped to meet the needs of camouflage in this war. That is indeed true if the artist is merely a traditional easel painter or sculptor. But if the artist is one who understands the camera, has studied modern materials in terms of texture and use, who has an understanding of form, pattern, and spatial design, and has a basic knowledge of the crafts, and is further fortunate enough to be skipped in stage craft, he is invaluable as a camoufleur.

The Military Manual on Camouflage indicates that normally the individual troops erect their own camouflage. This would seem to place great responsibility on the individual soldiers who may not be in contact with the advisory Camouflage Troops. The efficiency of a camouflage artist in the field under such circumstances depends on his knowledge of making paint from grease and mud, simulating the texture of leaves or gravel; in short, how much art training

—not painting or crayon sketching—he has had; how extensive has been his contact with materials and his ingenuity in using them.

VVV

MODELS AND DIORAMAS

The knowledge of the making of models and dioramas serves the armed forces. These are used in the training of soldiers in the designing of "strategy rooms," making "terrain tables," all necessary to the prosecution of the war. The army has need for men with this training. It also needs men who can interpret the pattern of aerial photographs in terms of structures on the ground. One who has keen observation, is sensitive to textures and pattern, has valuable preparation for this work. These are basic foundations of good art teaching, but the art course can serve the military needs even more directly if it considers these factors in reconditioning its courses to wartime needs. This new direction may even help to vitalize or motivate the general approach to the study of art. For example, a knowledge of architectural types is valuable to the photographic interpreter and may become an incentive in the teaching of the development of architecture.

VVV

MAPPING

Mapping may be regarded as a purely technical process, but it requires much of the coordination and sensitivity which only the fine craftsman possesses. The contour drawing of a bowl of flowers or a figure differs only slightly from the contour drawing of a landscape. Mapping requires a feeling for textures, rhythmic lines and pattern which are basically the values of art. Topographic mapping is a subject which can be taught to art students as an art form and can help orient those students for such work in the armed forces who have the ability and choose to use it for the good of their country.

VVV

MORALE

Victory depends on well trained and equipped soldiers, but soldiers are people who do not give up their sensitivities just because they are in uniform. An environment which is cheerful and stimulating visually goes a long way toward building the soldiers' morale. The barracks, the mess hall, recreation rooms, all can be made to contribute toward this end if they are tastefully and effectively decorated. Here is an opportunity for the schools to help by painting pictures or murals which add cheer to the soldiers' environment. In fact, many schools have already rendered this service. It is, of course, wise for the school to discover those camps which require and are eager to receive such service. It is better still if the schools through their students can help soldiers in decorating the camps with their own creations by providing materials and suggestions. Students might even act in the role of teachers.

VVV

ART AS THERAPY

The problem of morale becomes acute when considered in terms of convalescent soldiers. Time hangs heavy during the long period of recovery and morale is apt to be at a very low ebb. Art has an important function here in developing a new interest for the soldier and as a release from troubles which weigh on his mind. It also, under the skilled artist-clinician and medical guidance, can reclaim

diseased physical powers and retrain coordination and manipulation. It has an extensive opportunity in building the soldier physically, a field which can only be implied in this brief article. But this possibility, or rather responsibility, opens up a vast area of effectiveness for artists and artist-teachers and it does not seem too early to be giving preliminary training for this work to students on the high school level.

VVV

ART FOR INDUSTRY INCREASED PRODUCTION

Art can serve to make the industrial plant a more cheerful and habitable place just as it can improve the surroundings of the army camp for soldiers. It is inconsistent to consider time and motion engineers for speeding production, and to forget the "morale" engineer, for the morale of the worker is as vital a factor in increasing production as the more tangible factors. Factories are apt to be mechanical and cold places devoid of interest. Paintings and murals can change this, and here is an opportunity for the school to engage in a valuable project.

Here is a place where art can function directly in the life of the individual as a molding influence. It can help educate men and women workers in regard to nutrition, safety, absenteeism, behavior during air raid drills, and the like. The school can provide posters, signs, models, displays, or anything that its ingenuity devises for the purpose. In turn these projects create a strong motivation for the students, which as educators we know is vital toward stimulating activity.

VVV

DRAFTSMANSHIP

The art class can lay greater emphasis on the development of draftsmanship—the ability to perceive form and represent it accurately and clearly. Draftsmanship has had a renaissance, a new importance, due to its role in the war. While it has been noted that the draftsman is needed in the armed forces, he is of even greater value in industrial production, for scientific drawing, medical drawing, the animated film, in fact every type of chart and diagram demand the skill of the draftsman. Students with this capacity, competently trained on the secondary and college levels, can be of immeasurable assistance in war production.

VVV

NEW TOOLS AND MATERIALS

The air-brush, long used in commercial art, but frowned upon by the fine arts, is a most effective tool in the production of medical drawings, and the drawings of machine parts, posters, displays, and the like. A knowledge of this tool and other tools and techniques gained in the art class would give the student essential preparation for work in war production.

A very real part of the war program in art is the development of students who are creatively intelligent with materials. With the restrictions on materials, substitutes have to be found to take the place of old materials no longer available. But these restrictions may become a challenge to the artist and student in producing new designs, drawing new constructions, and even discovering new materials. The experience gained will be of practical value in the designing and construction of furniture and pre-fabricated houses in war centers, and a variety of products needed for winning the war.

VVV

ART FOR CIVILIAN LIFE

Although wartime may change the emphasis in civilian life, the basic elements, working, eating, sleeping, playing, remain the same. The functions of art, therefore, must change in relation to these activities.

VVV

ART AS INFORMATION AND PROPAGANDA

During the war, civilians must be informed about numerous duties, collections, and contributions. Mass production of such advertising material calls for the use, not only of posters, but of booklets, brochures, magazine ads, stickers, charts, and other means of visual instruction. The production of these items calls for a vast amount of activity which may range from a silk screen shop set up in air raid headquarters to an art studio maintained by the government on a large scale.

The Russians have adapted their information-propaganda service admirably to a new situation in which each day brings new problems. Their posters are produced daily on topics of immediate moment. The effectiveness of timing a campaign to the news cannot be underestimated. Material on the American set-back in Tunisia, or the new Jap drive in China would be most effective in stimulating production on all fronts if released shortly after the news.

VVV

THE SCHOOL SERVES THE COMMUNITY

The schools are in an admirable position to produce such material for the community in time for it to be most effective. Techniques for reproduction cannot be fully presented here, but the use of the silk screen, air-brush, stencils, and linoleum block letters are among the fast moving methods of getting things done. Civilian morale goes forward in terms of displays, store windows, and all other advertising schemes.

VVV

ART FOR CIVILIAN MORALE

People whose once-leisure time is now spent in air raid headquarters may find that working in the arts and crafts makes the tedious hours while watching on a lonely post not only go faster, but result in interesting and profitable experiences. More advantage should be taken of the possibilities of working in the hand crafts, leather work, wood-carving, for example, in stimulating the entire community to creative effort and the possible development of a folk art. Clubs, informal groups, in homes, schools, stores, would help foster the arts and thus serve the community. In this war the arts might help to safeguard health by building emotional stability. This is a problem which is so important and complex that it can only be mentioned here. It has, however, been discussed in the January issue of this magazine in an article, *Art, Psychiatry and War* by Vernon Clark.

The long list of activities which have preceded indicate the growing importance of a training in art education which will be broad enough to provide each student with the full measure of experience in the area for which he is best fitted, whether it be creative, reproductive, or manual. This training should look to our modern world and the world of the future for new directions. In this way we can best fulfill the need for a real wartime program for art and at the same time make a start toward solving the problems of the arts in a post-war world.

Lester Kohs

Chairman, Finding Division

Committee on Art in American Education and Society.

WHAT OUR READERS SAY ABOUT DESIGN

We feel your magazine **DESIGN** will mean a great deal in our school work. Already we believe the article, "Children's Art and the War" has paid for our subscription. We are looking forward to future issues.

Clara Falke, Principal
Linwood School, Kansas City, Mo.

I feel the material in **DESIGN** is so good I cannot afford to miss it.

Lucia Mysz, Art Teacher
Ball State Teachers College, Muncie, Ind.

The Cherokee State Hospital has subscribed for **DESIGN** for two years for the Occupational Therapy Department to use, I find it extremely helpful, and we devour it from cover to cover.

Katherine Habel, Occupational Therapy Director
Cherokee, Iowa

I feel that the design standards which **DESIGN** has always stood for are essential to art.

Karl Gasslander, Supervisor of Art
Lowell, Indiana

Your Art and War issue is splendid and covers the subject well. There is adequate variety of topics and the layouts are handled interestingly.

Louis Kabrin, Artist-Designer
Woodstock, New York

Thank you for your editorial "Art can do much now." A magazine like yours is what we need now combining inspiration, history and practical ideas.

Dorothy Kendall, Supervisor of Art
Camp Hill, Pennsylvania

I have found your magazine very useful in my art classes and use it constantly.

M. Johnson, Art Teacher
New Bedford, Massachusetts.

I especially enjoyed reading the last number of **DESIGN**. I thought the articles on "Clay" and "Murals in the Classroom" were especially good. I always enjoy reading it.

Ivah Green, Dept. of Rural Education,
State Teachers College, St. Cloud, Minnesota

DESIGN is "tops" and I could not afford to be without it.

Mrs. Edith L. Thurston, Art Teacher
Nolan Intermediate School, Detroit, Michigan

I have subscribed to **DESIGN** for years. We like **DESIGN** very much.

Jane B. Driver, Supervisor of Art
Public Schools, Wilmington, Delaware

We have used **DESIGN** in our Junior and Senior High School for years and find it's inspiring.

Alice B. Steward, Art Director
Haverford Township Schools, Upper Darby, Pa.

The students are finding the magazine, **DESIGN** most interesting.

Effie R. Conkling, Head of the Art Dept.
State Teachers College, Mankato, Minnesota

I'm enjoying the magazine, **DESIGN** so very much and it is helping me a great deal. As soon as I get my copy of **DESIGN** for the current month I start looking forward to the next copy.

Eda Espersen
Enumclaw, Washington

Seeing my first copy of **DESIGN** a few days ago, it impressed me very much.

S/Sgt. F. L. Pritchard
Randolph Field, Texas

CERAMIC SUPPLIES for Pottery Making

Correlated with other art subjects, pottery making teaches the basic principles of design, form, and color. At the same time, these principles are applied in practical classroom projects from which students gain invaluable knowledge and experience.

All the clays, glazes, and kilns necessary to carry on this fascinating classroom subject with professional efficiency and economy are available through Drakenfeld.

CLAYS
MAJOLICA AND MATT GLAZES
UNDERGLAZE AND OVERGLAZE COLORS
GLASS COLORS
MODELING TOOLS
BRUSHES AND POTTERY DECORATING KILNS
COMPLETE LINE OF MATERIALS AND CHEMICALS FOR THE CERAMIC ARTS

Write Dept. D for complete information and prices

B. F. DRAKENFELD & CO., INC.

45-47 Park Place, New York, N. Y.

BRANCH: Chicago, Ill.

WORKS: Washington, Pa.

PACIFIC COAST AGENTS: Braun Corp., Los Angeles
Braun-Knecht-Heimann Co., San Francisco

DRAKENFELD



★ ★ ★ ★ ★

*Do Your Share
To Protect The
American Way*

★ ★ ★

Invest In Your Country!

★ ★ ★

*Buy War Bonds and
War Savings Stamps*

★ ★ ★ ★ ★

DESIGN TECHNICS



BY FELIX PAYANT

**FILLED WITH
HELP FOR
BEGINNERS**

52 PAGES $8\frac{3}{4}$ " x $11\frac{1}{2}$ "
HEAVY PAPER PAGES
STURDY BOARD COVER
OVER 100 WELL
CHOSEN ILLUSTRATIONS

\$2.00 POSTPAID

**CONTAINS 40
INTERESTING
TECHNICS**

FREE BRUSH PAINTING • CONTOUR DRAWING • PAINTING WITH PENCIL
THREE DIMENSIONAL DRAWING • CHARCOAL • FLAT LITHO CRAYON
COUNTER CHANGE • SCRATCH BOARD • COQUILLE BOARD • TORN
PAPER • CUT PAPER • COLLAGE • MONTAGE • PHOTOGRAMS
SPATTER • SPRAYED DESIGNS • AIR BRUSH • DRY PAINTING
STENCIL • WOOD BLOCK • LINOLEUM BLOCK • AMATHOGRAPHY
LITHOGRAPHY • DRY POINTS • MONOTYPES • SAND PAPER MON-
OTYPES • AQUATINTS • LINOLEUM MONOPRINTS • HELIO PRINTS
TEMPERA COLOR PROCESS • SILK SCREEN • BATIK • FINGER
PAINTING • CRAYON PRINTS • RHYTHMO-CHROMATIC DESIGN
MOTTLED PAPERS • CRUMPLED PAPERS • CRACKLED PAPERS
PUDDLE AND SQUEEGEE METHOD • OIL AND WATER METHOD ON PAPER

DESIGN PUBLISHING COMPANY • COLUMBUS, OHIO